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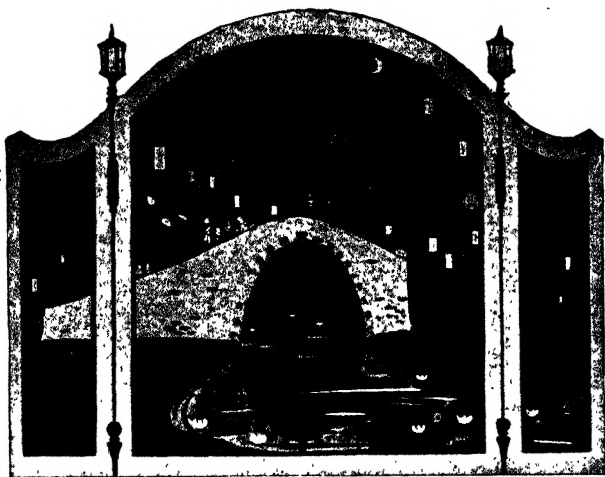
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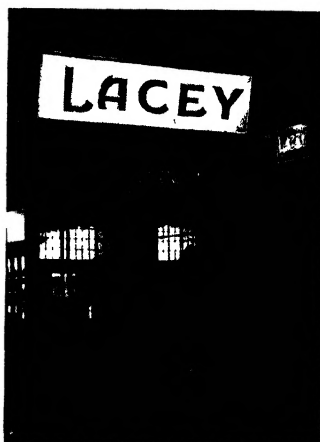
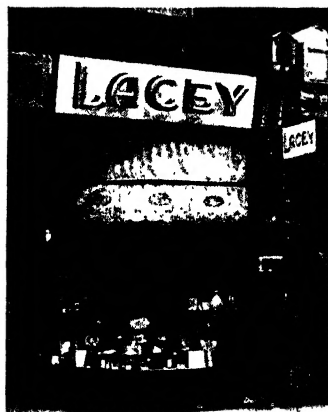
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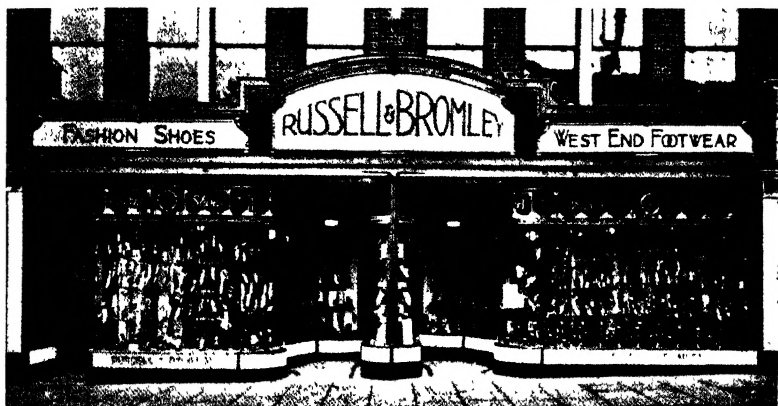
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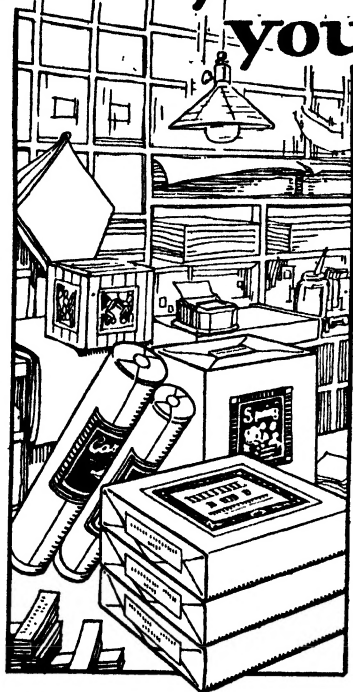
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**PRACTICAL AIDS TO  
RETAIL SELLING**

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## SOME OPINIONS FROM THE TRADE PRESS

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PRICE 5/- NET





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*Samuel Haskins & Bros., Ltd.*

## **A GATEWAY TO RETAIL MERCHANDISE**

**The Imposing Entrance to Peter Robinson's, Ltd., Oxford Circus, London, W.**

*Frontispiece*

# PRACTICAL AIDS- TO RETAIL SELLING

A HANDY GUIDE FOR RETAIL TRADERS  
BRANCH MANAGERS OF MULTIPLE  
SHOPS, AND WINDOW DISPLAY MEN

BY

A. EDWARD HAMMOND

AUTHOR OF "SHOP FITTINGS AND DISPLAY"



LONDON  
SIR ISAAC PITMAN & SONS, LTD.  
PARKER STREET, KINGSWAY, W.C.2  
BATH, MELBOURNE, TORONTO, NEW YORK  
1928

PRINTED IN GREAT BRITAIN  
AT THE FITMAN PRESS, BATH

TO THE MEMORY OF  
ROSE WILLIS  
WHO, WHILE NOT SCORNFUL  
OF SUCCESS, PLACED FIRST THE  
CREED OF SERVICE





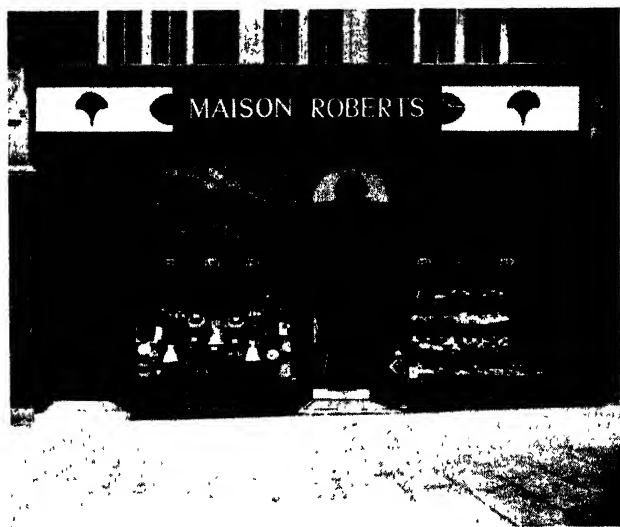
## PREFACE

IN this book it has been my aim to place before retailers of all classes practical information on many phases of sales-promotion and window-display, and to bring to their notice devices and systems likely to aid them in increasing their turnover. I have endeavoured to collate the data in a manner which will render the book a reliable guide to the busy retailer, who, apart from a regular study of his own trade journals, has little time to devote to the written word. I have avoided the airy topics of salesmanship and psychology ; indeed, I think it improbable that either of these words appear again in any section of the book. It has been my aim rather to keep within purely practical limits, and to confine myself to tangible subjects, as exemplified by the work of the shop-fitter and the display man.

It is with these specialists that the retailer must co-operate if he is to keep abreast of the times, and it is due to the kindly help and co-operation I have received from both shop-fitting firms and display experts that I am able to produce this, my second book, in the service of the retail world.

A. EDWARD HAMMOND.

UPMINSTER,  
*July, 1928.*



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# PRACTICAL AIDS TO RETAIL SELLING

## CHAPTER I .

### RETAIL-MANUFACTURER CO-OPERATION

**SALES** increased by study of each other's problems—Value of proprietary showcards and sales-aids—Benefiting by the popularity of brand-names

THE money spent by manufacturers each year in getting out printed leaflets, and other kinds of sales literature, for the use of retailers stocking their goods, must run into a considerable figure, and there is no doubt that a good proportion of the money thus spent is wasted through lack of co-operation between the producer of the goods and the trader who sells them over the counter.

In addition to these printed aids to selling in the shape of showcards, for counter or window display, leaflets for presentation with purchases, wrappers, dummy packages or containers, and labels bearing the manufacturer's name and the brand-name of his goods, many firms have a custom of periodically furnishing the retailer with free gifts for presentation to purchasers of their particular line of merchandise.

#### **Helped by the Trade Press.**

Others pin their faith to judicious and persistent advertising of their goods to the consumer and rely on the retailer to back up the money they have expended on Press advertising by pushing their goods to the utmost. Others, again, do very little general Press advertising, but appeal direct to the retailer through the pages of his own trade Press.

Now, whatever the method employed, there is one thing quite certain : the manufacturer's motive is to help the retailer

to sell. It is, therefore, of the utmost importance that the sales manager, or whoever is responsible for producing retail sales, should study very closely the retailer's point of view. The ideal, of course, would be for him to get behind the counter and find out customers' likes and dislikes, hear their complaints, and study the trader's method of dealing with them.

This sounds all right in theory, but in practice it is, generally speaking, impossible to carry out. If the Englishman's home is his castle, it is equally certain that the English tradesman's shop is his own fort, which he considers himself quite capable of commanding without assistance from the people who supply him with munitions in the shape of goods for sale. It would certainly be impracticable for the sales manager to study retail problems personally, or even with the help of his selling staff in this way.

### **The Retailer's Views.**

But there are many methods by which he may make himself *au fait* with the retailer's requirements and with the retail point of view. He can issue, from time to time, questionnaires for distribution to each dealer stocking his goods, asking him for suggestions as to how to make them more popular or more saleable. He can ascertain by this means, too, if the shop-keeper is satisfied with the terms he is receiving, or even if he wishes further assistance in the way of showcards and other selling aids. Also what comments customers have made, if there have been any complaints, and so on.

Many retailers will be quite willing to answer on paper any questions put by the manufacturer in this manner, but there are others who, either through indifference or lack of time, will not take the trouble. It is quite reasonable, of course, for the busy shop-owner to say he has not time to answer such inquiries when he is doing all the business he can manage to handle, but there is another means of tackling a man of this sort.

Where difficulty is experienced in securing the co-operation of

the retailer, a good method is for the manufacturer to instruct his own travellers, who call on the retailers concerned, to obtain as much "friendly" information from them as possible. If a traveller makes friends with the owners of the shops he visits regularly, he accumulates, in course of time, a wonderful fund of information on their opinions and ideas. Every encouragement should be given to the traveller to pass this on to head office, where special records should be made.

The manufacturer who is producing a branded article for sale through the retail shops knows that he relies on the goodwill and enthusiasm of the retail trader for the distribution of his goods to the right class of consumer, and yet often sadly neglects the retailer in preparing selling campaigns. He spends thousands of pounds in the daily Press, telling the public about his goods, but often refuses to spend a few hundred pounds in the retail trade Press to tell the retailer what he is doing to help him to sell.

Service should be the key-note and underlying principle in all dealings between the manufacturer and the retailer, and between the shopkeeper and his customer. There are many forms of service which the manufacturer can institute which will help him not only to build up sales, but also to obtain the co-operation of the retailer.

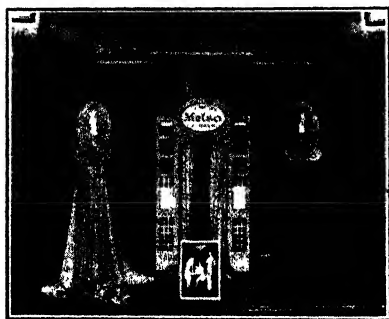
### **Preliminary Inquiries.**

When it comes to the preparation of catalogues and price lists which are intended for distribution or presentation by a retailer to his customers, the manufacturer who desires to eliminate waste will be wise to ascertain beforehand not only how many the retailer desires, but also to get his views on the extent to which they are likely to be of assistance in increasing sales. Here, again, the shop-owner has first-hand knowledge of his customers' desires, and the information he can give on this point will probably provide useful ideas for selling-points in the catalogue itself.

In the preparation of a catalogue it is often difficult to arrange that the details given shall be equally helpful to the novice and the expert. It should, however, be the aim of the manufacturer to make them so. If he fills the catalogue full of bare details of his goods he is not getting the best out of it. The catalogue which produces most sales is the one which gives helpful hints as to the way to make the best use of the goods listed, and also suggests valuable new uses for the appliances or devices which it advertises. These ideas, too, can be used

to link up one article with another, and thus encourage customers to increase their purchases.

The manufacturer who goes in for catalogues of this description will get more support and very keen assistance from the retailer, to whom he will have already explained the value of such methods. The shop-



By courtesy of

Display Craft, Ltd.

FIG. 1

keeper, being to a great extent *au fait* with the tastes and desires of his customers, may draw their attention to that part of the catalogue which is most likely to appeal to them. He will also have some knowledge of the purchasing power of his customers, and thus appreciate the assistance which the catalogue affords him in helping them to shop according to their means.

Fig. 1 is a good example of a display scheme designed to tell the story of a branded product in the shop windows of retail distributors. Fig. 2 shows another type of specially prepared proprietary article display. This particular scheme was reproduced in considerable quantities from hand-painted work by means of a special process.

To many shopkeepers showcards are anathema. While they

appreciate fully their value as means of publicity for the goods they stock, the problem of displaying a representative selection of them becomes more and more difficult as the number of branded goods continues to increase. Their display space is already packed to capacity and, unless some special inducement can be offered them, the worthy shop-owners are more often tempted to toss the showcards in a corner, or use them for packing purposes.

### Wasted Showcards.

An example of the misuse of showcards was provided in the window of a grocer's shop some little time ago, in which a built-up display of a particular brand of sauce was exhibited. The bottles were arranged in tiers, and an assistant, with more regard for economy than salesmanship, had constructed shelves from the showcards provided by *another firm* of sauce manufacturers! The showcards in question were quite expensive productions, with beautifully glazed surfaces. One could not help visualizing with what chagrin the sales manager of the second sauce firm would regard this act of vandalism. To see a selling idea of his own creation put to such a utilitarian use, and in the service of a competitor, would indeed break the heart of the most hardened cynic.

The manufacturer who wishes to ensure that his showcards are properly employed must see that they are of such a nature as to *help* the retailer to sell. They must create desire for possession in the mind of the customer. One good method of doing this is to introduce wording drawing attention to new uses for the article concerned. If it is a food product, suggest a



FIG. 2



new dish ; if an implement, show how it can be turned to additional advantage ; and so on. Incidentally, this sort of thing starts the retailer and the customer talking, and, after all, wagging tongues are the best publicity that the producer of a branded article can obtain.

It is, unfortunately, true that the retailer frequently takes up an attitude of criticism or of indifference in regard to the methods of publicity adopted by the manufacturers whose goods he handles. In fact, some traders will often greet any suggestions for selling put forward by the manufacturer, with an air of suspicion, and say " Another fancy stunt, I suppose," or words to that effect.

Mr. Retailer, the men behind the scenes of the sales departments of the firms in question have probably spent days, or even weeks, in consultation with their directors and colleagues, in formulating the " fancy stunts." By making the best use of the sales-promoting devices which they provide, and by putting their suggestions into practice, you will often obtain valuable aids to selling, which will lead to increased business.

Mr. Manufacturer, you will be very wise to co-operate to the utmost extent with your retail customers. You have to rely on their goodwill in order to build up your business. If they do not use your showcards and other display features find out why. The criticisms they have to offer will sometimes give you new ideas. The more you study the retailer and his point of view the closer you will get to an understanding of the real needs and customs of the consumer.

### **Changing the Package.**

The manufacturer of a branded article sometimes finds that, for certain reasons, it is necessary to change the size or the shape of the package containing his goods, or to introduce some other method of packing his products—in half-dozens instead of dozens, for example.

One reason for the change may be that a competitor has

succeeded in popularizing a similar brand of goods by having it done up in a more attractive style. Another reason may be that a number of suggestions or complaints have been received from customers, with which the manufacturer has decided he must comply.

So far as the competitive line is concerned, the manufacturer is faced with the alternative of either reducing the price of his own goods, or of improving his package. His sales manager, if he is wise, will endeavour to improve on the methods of the rival firm, by making his own package of even greater convenience, and with still more labour-saving advantages.

From the point of view of customers' complaints, many firms encourage criticisms—or at least helpful suggestions—from consumers. A frequent practice to-day is to insert a slip containing a registered number inside the wrapping, inviting the purchaser to send the coupon to the manufacturers with his remarks, in the event of any complaint.

### **A Reactionary Influence.**

It not infrequently happens, after the manufacturer has gone to some considerable expense in making this change, that, instead of increasing his sales, the new idea for a time appears to have a reactionary influence, and not only decreases sales, but meets with considerable opposition on the part of the retail traders upon whom the manufacturer relies for the distribution of his goods to the public.

In spite of much prolonged study of the needs of the public, and of continued effort to increase the popularity of a branded article, a manufacturer may, therefore, occasionally find that, in bringing out a new package, or in doing up his goods in a container of different size or shape, he has "drawn a blank." In other words, that he has failed to achieve the desired result of increasing the popularity of his goods, and, consequently, has not succeeded in pulling up his sales turnover to the figure which a close analysis of his territory indicates as being possible.

Before introducing a new package or newly-priced goods, the manufacturer should ascertain the retailers' attitude to the subject. One reason for lack of success in this direction is the failure on the part of the manufacturer to consult the retailer. An enterprising trader can be a source of very valuable information to him. The manufacturer knows that once he gets the retailer on his side, the battle is considerably more than half won—and yet he is very often too "big" to seek the retailer's advice! The average retail trader to-day, has to handle a large number of competitive lines, and for this reason the importance of co-operation should be the more apparent.

A good practice on the part of the manufacturer is to circularize the trade selling his lines, pointing out that he is thinking of making changes, and asking for their suggestions and experiences. Some of these letters would get attention, but it is probable that a good many would not be answered, and would then require a personal "follow-up." In such cases, having allowed a certain amount of time to elapse, the next step would be for the sales manager to instruct his travellers to make tactful references to the letter when calling on retailers in the ordinary way. If the firm's representative made a point of carrying a few copies of the letter with him it might refresh the shopkeeper's memory. In any case, even if the distributor said that he "could not be bothered" to reply, the traveller would generally succeed in getting his views on the subject, which is all that is necessary. If the representative made careful note of each retailer's comments on the particular point in question, some valuable data would be obtained at little expense.

### **Close Contact with Consumers.**

The sales manager who makes a habit of consulting the retailer in this way will often save his firm considerable expense. The very nature of a retail trader's business brings him so much in contact with customers that he is certain to hear them "air

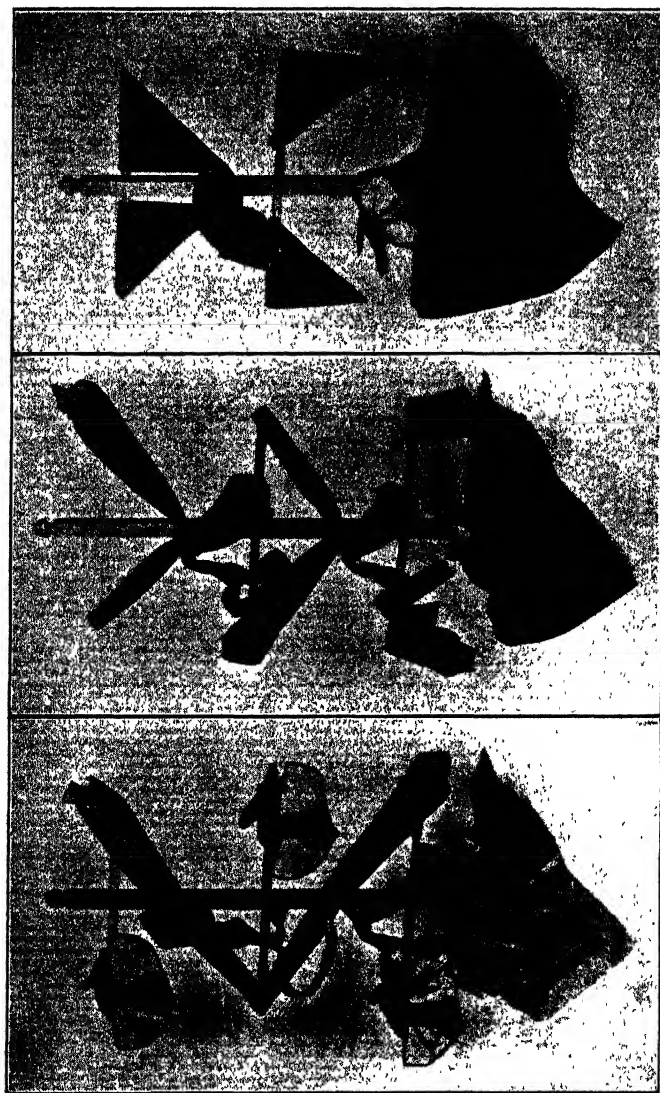


FIG. 3. THREE EFFECTIVE WAYS OF DRESSING AN ORDINARY "T" OAK STAND WITH  
TIES, GLOVES, AND SILK HANDKERCHIEFS

their views " on certain products. If he passes this information on to the manufacturer he is doing a very useful work, and the sales manager will have every reason to be grateful.

In discussing this subject with the author, one shop-owner complained that he frequently had new packages " dumped " on him without any warning, and although on examining them he found they contained a line for which he already had a good market, he often found that a change in shape or size necessitated new methods of storing and display, and occasionally new methods of accountancy.

This retailer pointed out that, although the manufacturers had every right to make whatever changes they considered suitable, he would appreciate it if they gave him warning of intended changes, and, if possible, their reason for making them. The same trader said that such changes had often reacted very badly on his own turnover, for customers took a long time to get familiarized with the outward appearance of a product, and, although it may only be a case of " old wine in new bottles," the fact that a change has been made is often enough to make customers suspicious and to encourage them to buy competitive lines.

One difficulty, however, in any co-operation between manufacturer and retailer on the lines suggested is that any intended change in a firm's policy or packing would be broadcasted among competitors, who might thus be given an opportunity of taking up the same ideas, and exploiting them before their originators had time to get things moving. But this should not prevent manufacturers from seeking the retailer's advice as tactfully as possible and asking for his suggestions before making the change, without necessarily revealing their intentions until the change is ready to be put into operation.

### **Prospects for New Branded Lines.**

It is not suggested that firms placing an altogether new product on the market should apply these principles. The

danger of "too many cooks" in such a case is quite apparent, and research into the prospects for the sale of goods unknown either to the trade or the general public is an entirely different proposition.

Before a manufacturer places a new branded product on the market—before he can even advertise it—he has to give it a name, and, moreover, this name must be one which will appeal to the "man in the street."

The short life-story of many products rather suggests that this naming ceremony is often a rushed affair. Some brand-names in use at the present day give one the impression that the owners of the products so named merely used the first designation which came to their minds, fully satisfied that so long as the foodstuff, soap, fountain pen, tooth-paste, underwear, or whatever the product may have been, had a short, snappy name, that was all that mattered. It is not realized that many of these goods have become popular merely because they have been the best of their kind, and good value for money, and have continued to have a good sale *in spite of*, and not because of, their brand-names.

The manufacturer who contemplates marketing an entirely new line will be wise to devote more time and thought to the choice of a name. It is quite likely that dozens of names will suggest themselves as being suitable; but it is still more certain that a great many of them, if carefully considered, and examined from all points of view, will prove to be unsatisfactory.

The first important point to be borne in mind when getting out a trade-name is that, once the product is named, the name chosen must remain. A line of goods badly or wrongly named will give the manufacturer cause for continual regret, for, not only will he be prevented from fully exploiting his selling field, but the mere existence of a name which is unsuited to his goods, or one which is not easily remembered, is a more or less permanent handicap. A second important point is that brand-names have a vital influence on buying: a subconscious or

psychological influence, which, if the name is a good one, will go on growing and growing.

### **Brand-name as a Common Noun.**

To teach the customer to ask for individual goods by name, when he or she is shopping, is of course, the primary object of the brand-name; but the reason many manufacturers fail in securing a really good name is because they do not aim higher than this. Surely the ideal for every producer is to get his brand-name into such common use that people hesitate whether or not to spell it with a capital letter. It is quite easy to call to mind words of this description which have become welded into the language, and, short of getting into the dictionary, are accepted, not only as household words, but as common nouns.

"Vaseline" is a good example of the common use of a brand-name. There are a very large number of people who think that the name "Vaseline" refers to one particular *class* of healing balm or household remedy, in just the same way as "castor oil" or "aspirin" refers to a particular class of medicine. They have no knowledge that it is a brand-name, and yet when they ask for "Vaseline" in a chemist's shop they are never offered substitutes, but are always given the product of the Chesebrough Manufacturing Company.

In popular novels to-day, it is a frequent occurrence for the author to depict his characters partaking of a cup of bovril, or of ovaltine, instead of the proverbial cup of tea, and the products referred to are obviously too widely known to justify any accusations against the author of being paid by the proprietors to boost their products.

These three examples both indicate very clearly the enormous value of a good trade-name once it becomes so well known as almost to justify the use of a small initial letter; and the wonderful effect it thus has in cultivating public popularity.

There appear to be two schools of thought in the business

world, on the subject of brand-names. One of them always aims at giving the product a name, which is an adaptation of a real word or words. The phonetic sound is preserved by spelling in a slightly different manner. A good example of this method is "Phit-eesi," obviously an adaptation of the words "fit" and "easy." This name is a particularly good one in the sense in which it is used—for footwear. The suggestion of comfort which it gives makes it valuable as a means of securing business, while its simple spelling causes it to be easily remembered.

Many firms will, however, go to extremes in getting out a name of this sort, and will resort to the most unusual methods of word-contortion in order to preserve this spelling effect. One instance is the case of a baker who named his bread "Homaid." In order fully to appreciate the significance of this name, when speaking of the bread, one has to spell it out, otherwise it is thought that one is actually referring to home-baked bread, instead of to the bread of a particular firm wishing to imply that their product is as pure and wholesome as the old-style home-baked bread used to be. Such a name, paradoxically enough, defeats its own object, and loses distinction owing to the likely confusion which it causes.

There are probably dozens of medicinal articles beginning with the letters "san," a play on the word "sanitary." One can think of several beginning with "therm," signifying heat, and so on. The success achieved by the original users of these prefixes has encouraged others to copy them. This plagiarism leads to confusion, one manufacturer goes on copying another until there is no end to this sort of thing, and the effective usefulness and real value of the trade-name are considerably diminished.

### **Coining the Brand-name.**

The other school of business men prefer the coined word as a brand-name. There have been many cases of such coined words



proving wonderfully successful. "Fluxite," "Kodak," "Hovis," "Onoto," to mention a few well-known names at random, are instances of this.

Many of these names are carefully thought-out arrangements of sound, each of them being easily pronounced, short, and not easily confused with other names. The manufacturer who chooses to coin a name runs less risk of being plagiarized by his rivals, and he generally has a better chance of getting his particular brand firmly fixed in the public mind.



FIG.

Fig. 4 shows an attractive river scene planned for wireless dealers' windows to advertise a special brand of radio

*Courtesy of*

FIG 5

*Display Craft Ltd.*

apparatus. Fig. 5 is an illustration of a display scheme carried out for a firm of motor dealers, and represents one

of a number of motor displays produced for use throughout the country.

One of the big difficulties which manufacturers of all classes of goods sold through retail distributors are up against to-day, is how to ensure a fair and adequate display of their products in the windows and on the counters of the shops in which their particular line of goods is sold.

There are two factors which militate against the really effective display of any one particular class of goods in a retail shop. One is the multiplicity of branded products which have to be handled by the shopkeeper, and the other is his natural aversion to pushing one brand of goods to the disadvantage of any other brands, or even of some unbranded goods which he may handle.

A chemist, for instance, may, by arrangement with a firm of manufacturers, have a window given up entirely to their products for a few days or a week, but it is quite impossible to give the same type of solus display to every proprietary line which he stocks. Without an occasional boost of this sort, what chance have such small objects as, say, toilet soap, tooth-paste, perfumery, and the like, of securing sufficient prominence to increase materially the public demand for those particular lines ?

In a miscellaneous window, or among a mixed counter-display, the small articles are very often overlooked, unless the customer happens to be in search of them ; and if the trader is not given some extra incentive to push the sales of these small articles, they are not sold unless they are asked for.

With all the goodwill and enthusiasm in the world, a retailer cannot be expected to give every one of the commodities which pass through his hands an entirely equal display ; and the manufacturer who is keenly alive to this fact will appreciate the necessity of giving the trader stocking his goods every possible encouragement and assistance in selling them.

Some years ago a movement was set on foot to persuade retailers to make a separate display of all the small wares they handled. One manufacturer of a line which had not received from the storekeepers the attention which he felt it really deserved, hit on quite a useful way of getting it permanently and profitably exhibited.

### **Grouping the Small Lines.**

This manufacturer carried out an extensive advertising campaign in the trade Press, advising retailers to group all their small wares. In other words, to have a special section of their shop or window set apart permanently for the display of small goods which would in the ordinary way be overlooked by the customer. In preaching the gospel of the solus display of small goods, this manufacturer was doing a really valuable work for all the other manufacturers of small goods, who, like himself, had been handicapped by the fact that their goods were being neglected by the retailer, because of their being swamped by the bigger lines, which gave the window-dresser less trouble to display.

One important point which the manufacturer of goods that are sold through the retailer should always bear in mind is that, in order to obtain his full support, the manufacturer must give the trader every possible help and assistance in connection with his window-dressing. One reliable method of encouraging a permanent and prominent display is to provide the shopkeeper with *means* of displaying the goods.

It is true that many manufacturers will go to very great trouble in giving the retailer advice as to the best method of exhibiting the goods, and will generally supply as many show-cards and dummy packages as the retail trader can use ; but an improvement on this is for the producer of the goods to furnish the window-dresser with display aids, which, while giving his particular goods a means of securing a really effective display, also simplify matters for the retailer by

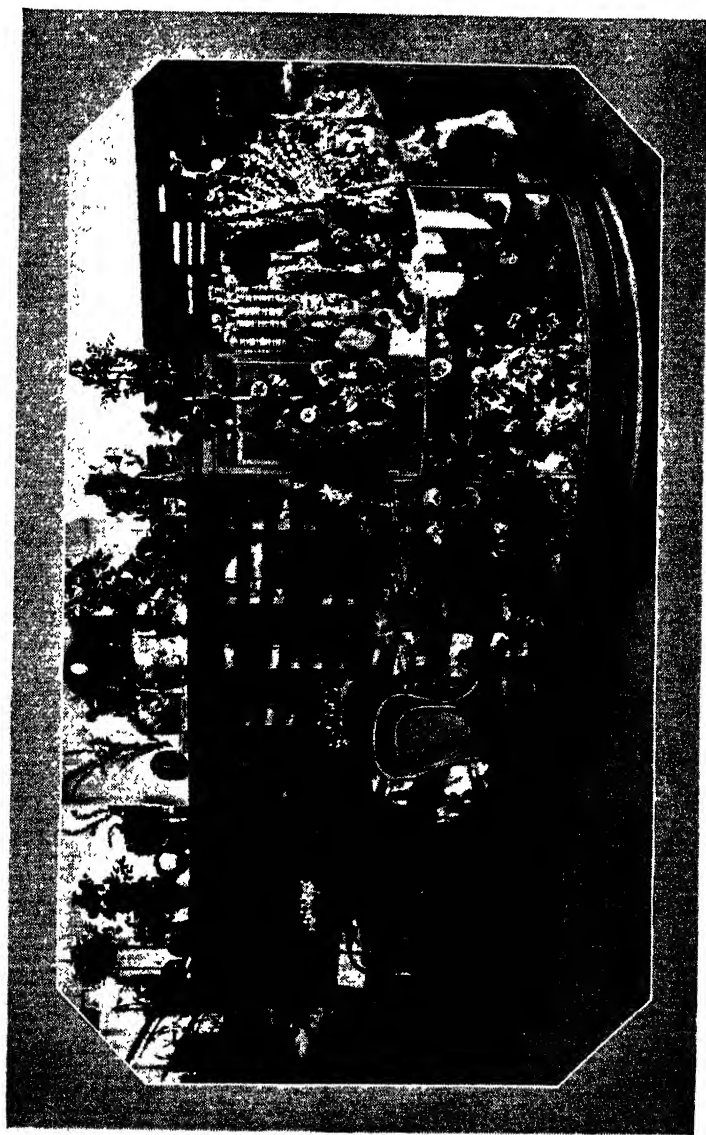


FIG. 6. THE FLOWER DEPARTMENT OF MESSRS. PARNELL'S, VICTORIA STREET, S.W.  
A typical example of successful internal display.

saving him the trouble of building up a base or erecting a display.

In a men's wear shop, for example, many different kinds of window and counter fittings are in daily use, and if the manufacturer of a branded necktie had a series of different-sized display stands made and distributed for retail use, each stand bearing his name, or the name of the brand in plain letters, for the customers to see, he would probably increase very considerably the popularity of his article amongst men.

To those retailers giving him substantial orders he would present, say, a large stand or two small ones. To those giving him small orders only he could hold this out as an encouragement for bigger orders, and his travellers might be instructed to point out to each distributor that, in addition to saving him the expense of buying special display aids, the stands which the firm presented would also act as advertisements, because they would bring the brand-name prominently before every man inspecting the window.

Such a stand would have a further advantage in that it would act as an advertisement for the goods as well as serving the purposes of display, and, from the manufacturer's point of view, it would have a very decided value in teaching the customer *to ask for his goods by name*.

### **Display Aids for the Chemist.**

There are many things a retail chemist exhibits on his counter or in showcases inside his shop, which could be very much more efficiently displayed if they were placed on a rack, or a stand, or a base of some description. Take tooth brushes, for example. It is true that most manufacturers of branded tooth brushes dispatch them in cardboard cases, some of which are so constructed as to be adaptable for display purposes, but if an enterprising maker of tooth brushes were to present each of his retail customers with a rack, bearing a plate showing plainly the name of the brand, the trader would

have a far greater incentive to display them permanently and prominently.

Then, in the grocery trade, many producers of bottled goods have their bottles made of a special shape or size, in order to provide the customer with a further means of identification. If the makers of such things as pickles, preserved fruit, and so on, were to supply low wooden stands or tiers of stands, with a hole cut in the centre of each stand into which the bottom of the bottle or jar would fit exactly, they would be giving direct encouragement to the grocer to exhibit their goods in his window or on his counter. The stands would bear the maker's name, which might be painted on the wood, or fixed on by means of an enamel plate.

Cigarette manufacturers might profitably introduce a stand for the sixpenny packet of cigarettes on the same lines as the ordinary matchbox stand, with the inner portion of the packet projecting and exposing the contents. The name of the maker or the brand would, in this case, appear on the base of the stand, as well as on the packet.

### **Average Tobacconist's Display is Bad.**

From the manufacturer's point of view, these display fittings bearing his name are a safeguard against having his goods lumped with other competitive lines, so causing confusion in the mind of the customer. The tobacconist, for example, is hardly likely to place a packet of cigarettes bearing the name of one brand on a stand bearing another brand name, whereas he is frequently guilty of displaying one line immediately in front of a showcard advertising another. But perhaps a tobacconist is not the most suitable example, for this trade has shown less interest in modern window-dressing methods than any other class of retailers, for the average tobacconist still employs the mass display effects which confuse rather than help customers.

Before presenting a retailer with these display fittings, however, it would, of course, be pointed out that they are solely for

use in connection with the goods whose name they bear. In any case, the representative of the manufacturer would have his eyes open for any misuse of the fittings which his firm supplied, and in the event of a retailer refusing to make proper use of them, the manufacturer would take steps to have them withdrawn.

Sales managers who have not yet solved the problem of how to keep up retail demand may find food for thought in some of these suggestions.

## CHAPTER II

### THE PRINTED APPEAL IN THE SHOP WINDOW

**USES** and abuses of showcards—Importance of supplementing display with some form of selling talk—Moderate use of printed matter advisable

By no means the least expensive item in the manufacturer's sales-promotion allocation is the showcard, and, unfortunately, a fair proportion of the money thus spent is wasted owing to the fact that many showcards are not put to the best use, and many more are never used at all. In other words, a large proportion of the traders for whose use the showcards are prepared do not appreciate their value, and fail to take advantage of the help they afford as aids to selling.

Most of the leading manufacturers distribute parcels of beautifully-produced showcards to their retail customers at regular intervals, or in conjunction with special advertising campaigns. It is left to the retailer to use the showcards just as and when he pleases. In many cases it must be admitted that the showcards are put to excellent use, and so arranged as to link up with the goods displayed on the counter or in the window ; but often the retailer's methods of using them are, to say the least, haphazard.

#### **Showcard Part of the Display.**

If he has a bare space left in his window display owing to the removal for sale of some of the goods, he will perhaps use a showcard as a stopgap ; but there are few traders who realize the advantage of incorporating them into the displays. If the traveller for the manufacturing house brings up the question of showcards, the retailer will often point out that he has other lines to sell besides those represented by the traveller, and he cannot afford to give up large space in his window to one line or to its associated printed matter ; and he may further



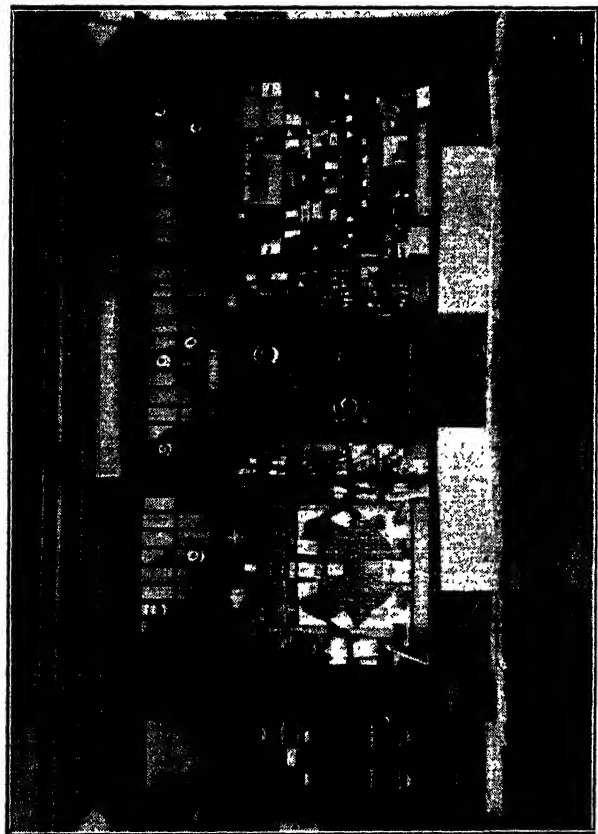
disconcert the manufacturer's representative by adding that he prefers to show the goods themselves, because people expect to see goods in the window and not advertisements.

There is a general opinion among sales managers that a certain amount of wastage in the distribution of showcards is inevitable. The attitude they take is that it is their work to supply the retailer with showcards and display matter, and it is up to him to make the best use of them. But the trouble is that so many retailers do not appreciate the extent to which showcards can be made to help them to sell, indeed they generally regard them as of more ornament than use.

Some retail traders will crowd their windows with a heterogeneous collection of goods, with a view to making the display as representative as possible ; and they do not appreciate the psychological fact that the total absence of any selling appeal from a window is often the cause of people just scanning it and then passing on. An attractive showcard featuring the goods in actual use can be made a potent factor in persuading people to enter the shop and make the purchase. To a certain extent, the pictorial showcard fulfils the same purpose or function as the wax model in the costumier's window, which adds the necessary touch of realism, and demonstrates to the potential customer what the dress looks like in actual wear, while the printed showcard can be made an effective means of adding a few convincing selling points.

Several varieties of showcards which merely popularize the name of the manufacturer or the brand-name of the goods are in use. These, although they do not illustrate the goods or add any "reason why" appeals, make an attractive addition to a window or to an interior shop display.

A point which manufacturers will find it to their advantage to remember in preparing selling aids for the retail trade is the fact that retailers prefer something which saves them trouble, rather than matter which is merely decorative. It often happens that a retailer will use a small price ticket bearing the name



*By courtesy of*

*Arnold & Sons, Ltd.*

FIG. 7. A MODERN CHEMIST'S SHOP-FRONT

of the manufacturer when he will not be induced to use a showcard, because it serves a practical purpose.

### **Linking Up with the Goods.**

With this in mind, it might be worth the manufacturer's while to introduce a showcard with one or two small discs or labels on which the various style and prices of the goods shown in the window could be marked, and the showcards thus made actually to link up with the goods. Coloured pieces of ribbon might be affixed to the price on the showcard and then connected to the branch of the display stand bearing the articles concerned. The average retailer has so many lines of goods, with a multiplicity of different brands in each line, to handle nowadays, that it stands to reason that he will show a preference for those display aids which help him most in his selling.

Many manufacturers complain that they find it difficult to get their travellers to keep an eye on the showcards, and to observe the extent to which they are being used by their retail customers. One firm makes it a rule to supply its travellers with report books having a special column in which comments are made on showcards and whether or no they are being put to good use. New travellers joining the firm are told that it is part of their work to cultivate the friendship of the retailer, and to put forward helpful suggestions as to the use of the showcards, and explain to the distributor how they will aid him in arranging his display, and thus help him to sell the goods. Showcards may be regarded as important links in the selling chain, and where reasonable use is made of a manufacturer's showcards it is generally a sign of close co-operation between producer and retailer.

In contrast to the man who does not value the manufacturer's printed or pictorial display aids, there is the trader who, in an effort to give them all a "fair showing," makes the mistake of crowding too many showcards into his window, under the

impression that the more there are in the window the more value it has as a means of advertising.

### **Frequent Changes in Display.**

This is a mistaken policy. It is infinitely preferable to show less in the window, and to change the goods and showcards more frequently. If the same collection of products for sale, with its associated printed matter, is left in the window for any length of time, people get into the habit of taking the display for granted. A frequent rearrangement of the goods and a fresh display of showcards, however, attract the attention of passers-by and almost compel them to look at the window in passing.

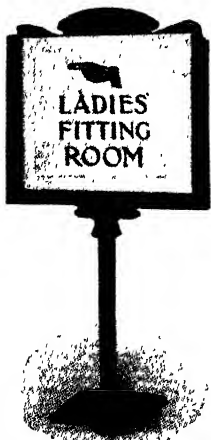
It is very difficult for the retailer to give each line of goods that he stocks a representative show in his window, and the multiplicity of brands which he has to handle, together with the display matter in connection with them, adds to the confusion, especially if he has limited shop and window space.

The policy of making frequent changes of the window display, if it does not altogether overcome the difficulty, alleviates it to a considerable extent, and it is only fair for the trader to remember that, in having printed matter and showcards produced, it is the motive of the manufacturer to help his retail customers as well as himself. He realizes that he cannot expect them to "push" his goods without some support in the way of display features and printed appeals. By making the best use of the sales-promotion matter which the manufacturers provide, the trader can often save himself a lot of trouble in thinking out display schemes of his own, and such aids often lead to greatly increased business.

Except in special instances, it is inadvisable for the retail trader to make a prominent show of printed matter in his window; but, in most districts, the introduction of a few showcards, and a moderate use of price tickets is essential, in order to induce potential customers to enter the shop. The

extent to which these selling aids are used must, of course, be governed by the type of district in which the shop is situated, and the class of customer for whom the retailer caters.

Generally speaking, showcards should be of a neat, plain character, for, if they are of a gaudy or flamboyant nature, they will tend to give the window a cheap appearance, no matter what class of goods may be arranged in the display. Pictorial or printed sales aids of this description should provide a definite means of attracting attention to the actual articles displayed, or of emphasizing a particular selling point, without being too much in evidence themselves. The most effective showcards are characterized by simplicity. Cards which are very ornate are hard to read, and are not in good taste, for they lack that dignity which should invariably be associated with a good-class window display.



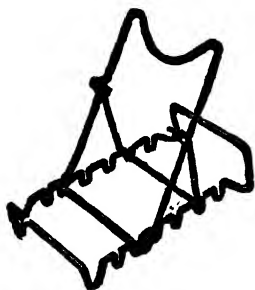
*Courtesy of Fredk. Sage & Co. Ltd.*

FIG. 8. ATTRACTIVE  
CARD STAND

One way of avoiding the blatant effect which is sometimes produced by the introduction of showcards into the window display is to use card stands or easels for their support. These permit the cards to be exhibited without trespassing on valuable space which might be occupied by articles for sale, and while acting as frames or supports for the cards, also give a window display a more finished appearance.

Artistic card stands in a variety of styles are available for this purpose. One attractive type has an ivory finish with painted floral decorations, another is in fumed oak with carved stem and base. Others may be obtained in metal or electroplate, or in period styles. These stands may also be used for directional purposes inside the shop, if desired. A specimen of stand used in this way is shown in Fig. 8. This is an oak card stand, made to take a card 12 in. by 9 in.

One useful type of showcard stand is shown in Fig. 9. This is an adjustable wire easel, made to display cards of various sizes, which it is claimed can be used in thirty-seven different positions. The stand is nickel-plated, and a little more expensive than the simpler kinds ; but, with its easy adjustability, it



*Courtesy of Dudley & Co. Ltd.*

FIG. 9



*Blocks loaned by Herbert Terry & Sons, Ltd.*

FIG. 10



is a good investment for the trader who wishes to vary his showcase and window displays frequently. It is 6 in. in height and 7 in. from back to front.

It is a good plan, too, to have a reasonable supply of hooks and clips for the support of price tickets. These can be attached to the products exhibited, or clipped on to the shelves in the window. Fig. 10 shows two types of showcard and ticket clips.

## CHAPTER III

### COLOUR AS AN AID TO DISPLAY

Its use for seasonable and topical purposes in the window—Importance of colour harmony—Colour lighting and aids to its effective use

It is not generally recognized by retail traders that the right use of colour, or rather, the effective combination of colours in the window display, has a distinct value as a means of putting the customer in a right frame of mind, and that, for this reason, colour can be adapted as a selling aid, and as a power in attracting new custom. It has been pointed out from time to time, by authorities on the subject, that there is definite evidence that colour acts on the mind in particular ways, especially if its use is overdone. For example, red is an irritant, blue is depressing, and green has a sedative influence.

Retailers, especially the multiple shopowners, often show a preference for the extensive use of one colour throughout their establishments, and make a practice of having a uniform hue for their showcards, price tickets, window display cards, bill and letter-heads, wrapping paper and bags, and so on. Occasionally, their enthusiasm runs away with them, and they are apt to forget that their customers' tastes in colour may not necessarily coincide with their own. Even in such small matters as showcards, it is possible to overdo the colour effect.

#### **Some Extreme Examples.**

In a series of footwear displays in one district, for example, the windows had been treated to large doses of dark blue. The footwear exhibited was priced and described on dark blue labels of varying sizes ; but, although the appearance of the window was striking, the footwear only attracted momentary attention, the predominating blue colour tending to give them a monotonous effect.

An even worse example of the over-use of colour was afforded by a grocer's windows in a small country town. The two windows were one glaring mass of yellow. One display expert was heard to describe the effect as an exaggerated bilious attack.

The point about colour in display is that it must be used, first of all, in moderation, and secondly, it must have, if possible, some topical and local significance. For example, in the month of June, which is generally regarded as a wedding month, the trader might well fall in with the spirit of the times, and have a few splashes of white in his windows, with some suitably-worded descriptions. Showcards bearing suitable messages would do a great deal of useful work in attracting the attention of brides-to-be. This is only one example of how a retailer can make use of times and events in order to increase his sales. It should be remembered also that white is symbolic of Whitsuntide.

If a colour of some topical significance is used in moderation, the interest-arousing powers of the window can be considerably enhanced. For example, a dominant showing of pink on Alexandra Rose Day ; red, white, and blue on Empire Day, and so on, should each in its turn be valuable in attracting attention to the window, and in linking up with seasonable goods.

### **Seasonable Colours.**

Then, too, the seasons must be borne in mind, at least as far as window display is concerned. Often the retailer does not realize to what extent he can use colour in a seasonal display. Light greens, blues, and yellows for spring and summer ; autumnal tints—browns, reds, and dark greens, and so on, for the autumn ; darker colours, and a blend of dark red, green, or blue, with white, for the winter. The seasonal colours have the power of suggesting seasonable goods.

Artificial flowers help to add to the attractiveness of many window displays, and look well arranged in glass or coloured papier mâché vases. They should, however, be used



in moderation. Some attractive examples of artificial flowers suitable for window decoration are shown in Figs. 11, 12, and 15.

Decorative effects of this description, however, should not be overdone. They should always form a subsidiary and not



FIG. 11. LUPIN

(Approx. height 20 in.) suitable for summer display purposes

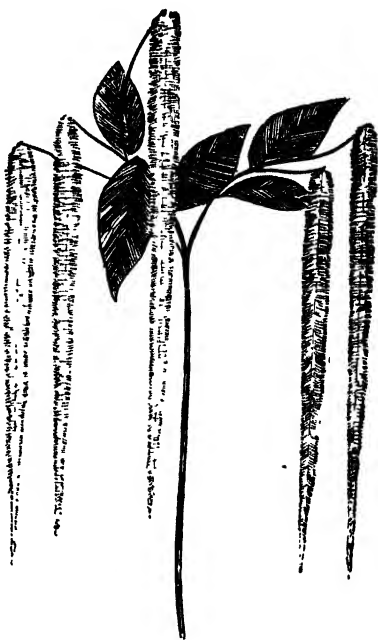


FIG. 12. CATKINS

(Approx. height 15 in.) for autumn displays

*Blocks loaned by J. C. King, Ltd.*

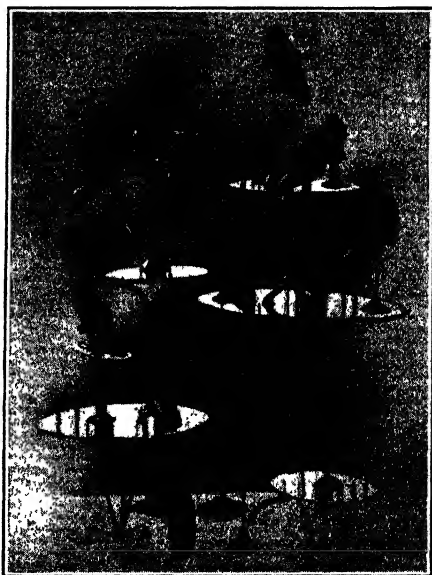
prominent part of the window display. The following remark was heard outside a large footwear shop. Two women were passing, and one said to the other: "Oh, look at those lovely flowers, they look almost real." Not a word about the various types of ladies' shoes displayed in the window. The retail trader who uses artificial flowers and other display aids in his window, should employ them as aids only. He should remember

that the sole object of their use is to attract attention to the goods displayed, and that they should not be so prominently emphasized that the articles exhibited take second place. A good example of the attractive results produced when artificial flowers are used in moderation, is shown in Fig. 13, in which these display aids are shown in use in conjunction with footwear.

The vogue of the artificial flower for window dressing purposes has increased the popularity of the papier mâché vase. These may be obtained in a variety of shades and colours, and can also be incorporated with advantage into a window colour scheme. Both plain and ornate types are available. In addition to vases, it is possible to obtain bowls of various sizes and designs. Those with

draping rings at the side are particularly useful, as coloured paper or ribbon can be suspended from them across the window. For use with these bowls, columns of the same colour and material are sold, the two combined making a fine setting for the back of the window.

Although the value of colour effects and colour schemes in window display is becoming more appreciated, there are many traders who do not realize the importance of using a distinctive colour in the interior decoration. A neat one- or two-colour treatment throughout the shop adds considerably to



*By courtesy of*

*Fredk. Sage & Co., Ltd.*

FIG 13

its attractiveness. Moreover, colour can be made a very effective aid in suggesting comfort, in giving the whole interior an exclusive appearance, and in imparting just that degree of cosiness and warmth, which is so essential in order to keep customers good-humoured and in the right frame of mind for making the purchase.

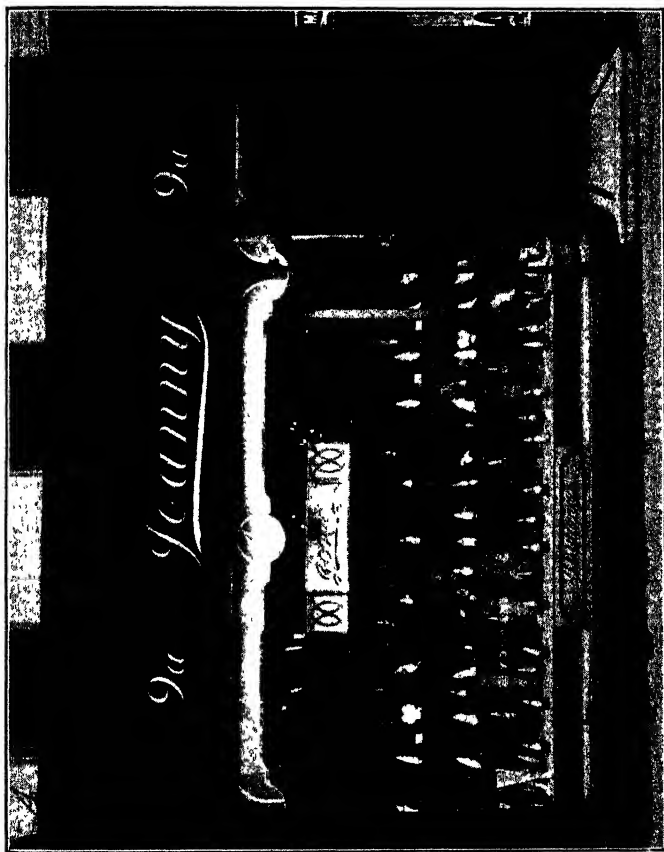
There are many shops in which the most up-to-date heating appliances are installed ; where the display and stock fittings are all that could be desired ; and the service as efficient as a well-trained staff can make it ; but which, in spite of all these modern facilities, have a cold, uninviting appearance which may so easily become a setback to sales by putting customers in a wrong mood for purchasing.

It may be argued that this can be easily overcome by good salesmanship on the part of the assistant ; but this is not invariably the case. A chilly reception or the slightest check on a particular customer's interest or desire to purchase is often enough to make him or her peevish or irritable, and, as a result, more difficult to satisfy. The general appearance of the shop interior should invariably convey the idea of leisurely purchase, and the right use of colour can help tremendously in this direction.

### **Linking up with Local Affairs.**

Some traders who take an interest in local affairs make a practice of linking up their window displays with events which take place in their neighbourhood. One retailer, who carries on a stationery and bookselling business, each year gives up half the space in each of his windows, for one week prior to the holding of the local flower show, for the purpose of displaying the prizes which are to be awarded to the successful competitors.

In one half-window he shows the awards for the horticultural entries, with a background of green, and the rest of the window is given up to the exhibition of suitable goods labelled with green showcards, with streamers and ribbons here and there.



*By courtesy of*

*A. Edmonds & Co., Ltd.*

FIG. 14. WINDOW LIGHTING CONCEALED BY PELMETS  
and supplemented by illuminated sign

Among the lines displayed for sale are books on horticulture, gardening, farming, and so on. Tickets for labelling garden and hot-house plants, gardeners' pencils, bass, raffia, string, and so on.

In the other window, the prizes for the sports events are shown. This has a background in the colours of the local sports club, and the remaining parts of the window are devoted to the display of books and periodicals for athletes, track-marking flags, scoring books for various games, samples of club notepaper, post cards and prints of famous sportsmen and athletes, and so on.

This trader, in doing a good turn to a local association by loaning window space to them, does better than many of his contemporaries in other districts who do the same thing each year—he has the common sense to turn it to good account as a means of sales promotion, and, quite apart from the sporting interests which he attracts, the two distinct colour schemes give his windows an alluring effect which makes it almost impossible to pass them.

Apart from topical interests and local activities, however, the retail trader will find that a good but not glaring colour in permanent association with his name can become almost as much a factor in the building up of his goodwill as his name itself. Having chosen a good colour, he will be wise to stick to it ; but to use it sparingly.

Colour is an aid to memory, and the use of one colour, or a two- or three-colour combination by a retailer in connection with his name, particularly in a district where there is a good deal of competition, helps to get him better known.

### **Giving Each Month a Colour.**

The retailer might develop this idea by giving each month a colour and getting his window known by its succession of dominant shades and hues in association with the months. The colours could be similarly suggestive of the changing

seasons. Interest could be added to the idea, too, by having a card in the centre of the window or suspended from the ceiling, containing a calendar for the month, and giving details of the activities in the nature world during the month, and stating "This month's colour is —, that is why it predominates in our window. We move with the times, and always stock seasonable goods"; or another showcard might contain the following message: "Watch our windows, they will keep you in touch with the passing seasons, with Nature's activities, as well as with the pick of the season's goods."

Monthly colours (of which a list is given below, may suggest a year's scheme of window displays to the retail trader; but there are, of course, no definite rules in this matter. He may, for reasons of his own, prefer to change over some of the colours; but the main thing is to show the object of, and reason for, their use, in either a topical, seasonable, or local connection.

January	.	.	Dark brown	.	.	Bare earth. No outward signs of growth.
February	.	.	Fawn	.	.	Suggestive of brightening countryside.
March	.	.	Light green	.	.	Shoots beginning to show above the ground.
April	.	.	Pink	.	.	Buds.
May	}	.	Mauve, blue, or other bright colours	.	.	Colours suggestive of flowers in full bloom.
June		.		.	.	
July		.		.	.	



By courtesy of

Burt Bros.

FIG. 15.  
A SPRAY OF ARTIFICIAL FUCHSIA  
(30 in. high)

August . . .	Gold or yellow . . .	Ripening corn.
September . . .	Dark green . . .	Changing colours.
October . . .	Light brown . . .	Falling leaves.
November . . .	Violet or purple . . .	Nature at rest.
December . . .	Red, white, and green . . .	Christmas colours.

A point which it is important to study, particularly in connection with window display, is the correct blending of colours—colour harmony. It is possible for the retailer to obtain charts and keyboards which show instantly what colours combine best, and thus prevent the use of discords, and also suggest new colour effects.



*By courtesy of General Electric Co., Ltd.*

FIG. 16.

A REFLECTOR FOR WINDOW LIGHTING

The trader who is at a loss for ideas for accelerating his sales and improving his display will find that his time is well spent if he studies the possibilities of exploiting colour as an aid in producing attractive displays.

### Colour Lighting.

In this book it is not proposed to deal with the lighting of the shop and window ; it seems fair to assume that every reader is *au fait* with the elementary principles of shop and window lighting, such as the importance of an absence of glare, screening of lighting equipment, avoiding exposure of bare lamp filaments, and so on. It is therefore proposed to take this knowledge for granted, and to confine the question of illumination to incidental references in the various specialized sections of the book ; but a chapter on the place of colour in the display scheme will not be complete without a short explanation of the value of coloured light.

The introduction of colour-lighting effects has done a great deal towards simplifying the art of display. Plain white light, however modern and efficient the units may be, is not always the most suitable illumination. It tends to introduce a hard, cold effect, which robs the display of a final touch of warmth and colour.

The same applies with even more force to daylight lighting. While it is of the utmost value in many respects, it is not suited to all displays, for it imparts a matter-of-fact, commercial appearance to a window, which may be the extreme opposite to the effect desired. This is not to say that the use of daylight lighting is to be discouraged. It is imperative, if the customer is to see many goods in their true colours, that it shall be employed in most departments as well as occasionally in the window, but it should not be used indiscriminately; it is generally desirable to employ special units for the purpose, which can be switched on when desired. For counter use, smaller colour-matching units can be obtained.

Colour lighting has been improved considerably of recent years, and its value in the retail store lies in the fact that it can be made a potent factor in imparting an element of realism into either the window display or the interior setting.

For general use inside the shop, a new type of pearl lamp has much to recommend it. This gives a perfectly diffused light which is devoid of the cold, hard effect of ordinary illuminants. The light-diffusing surface is obtained by frosting the bulb on the inside. This process has recently been perfected by covering the glass with minute undulations



*By courtesy of General Electric Co., Ltd.*

FIG 17 A SPOT LIGHT PROJECTOR  
with which four different colour screens  
can be used



which have the effect of filtering the light without robbing it of its power.

The advent of the gas-filled lamp has been largely responsible for the development in the use of the colour-sprayed bulb. These are now frosted on the inside in the same way as the pearl



*Block loaned by*

*Siemens Electric Lamp and Supplies, Ltd.*

FIG. 18. SHOP WINDOW REFLECTOR  
fitted with colour screen

lights, and can, therefore, be dusted or washed without damaging the coloured surface. They are available in seven colours—white, red, orange, yellow, green, blue, and flame tint. These colour-sprayed bulbs can be used with existing fittings, shades, or bowls, and if lamps of two or more colours are fitted in the same bowl, the colour of the light can be altered by means of suitable switching arrangements without having to change the lamps.

Coloured lighting units of this description make it possible to amplify the attractive and sales-creating effect of colour

schemes and enhance the general appearance of richly-coloured drapings, and the like.

For colour lighting, special screens are available for use with ordinary reflectors. They can be fitted without removing the reflector, the colour film being held in place between two rings, with thin wires stretched across each. These are clipped to the reflector by means of two spiral springs, four films—red, amber, green, and blue—being supplied with each screen.

### **Time Switches for Night Window Lighting.**

There are still many traders who do not realize the importance of having their windows lighted after the shop is closed. The maximum value is obtained from the window if a time switch is employed. By this means the window displays can be illuminated until a reasonably late hour, and people going to and returning from the theatre are attracted by the lighted window, and encouraged to inspect the goods displayed. The result of this may be a visit to the shop the next day to purchase a particular line which has taken their fancy. This applies with special force to coloured lighting, which gives the window an even greater pulling power.

Several varieties of time switches which turn the light on and off at predetermined intervals are available. These are fitted with clocks with lever movements. Or patterns which switch off only at predetermined times, fitted with thirty-hour movement clocks, may be obtained. Time switches can also be purchased, with a selective device attached which enables them to be kept open or closed on appointed days.

## CHAPTER IV

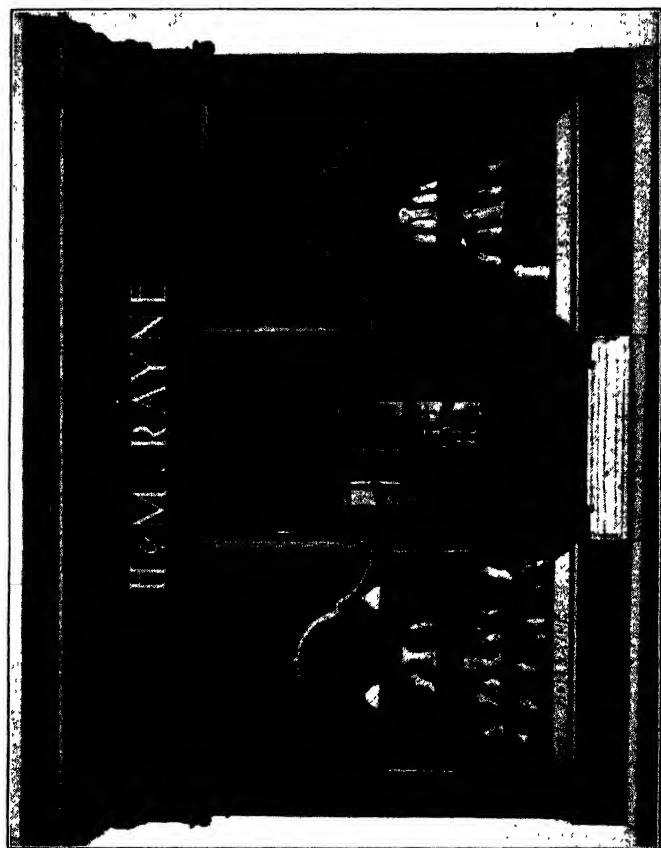
### PRICE MARKING IN THE WINDOW

**IMPORTANCE** of clearly-marked prices—Weakness of stereotyped wording—Avoiding use of superlatives and misleading descriptions—Representative types

SOME retailers have a marked aversion to showing prices in their windows. In certain high-class districts this may not be advisable ; but in other quarters it is absolutely essential. No useful purpose is served, however, by attaching price tickets to articles in the window if the writing or printing is too small to be read, or if the ticket is placed in such a position that the price is not easily discernible. Not infrequently, one sees potential customers outside a shop, craning their necks, or twisting their heads on one side, in order to get a view of the prices marked against a certain line of goods. It is of no advantage either to the retailer or to his customers if prices are fixed in this way, as though the trader is half-ashamed of disclosing the value he sets on the goods he sells. It is better to do one thing or the other—to show prices plainly and openly, or not to show them at all.

As a rule, it is advisable to have price tickets of a uniform colour and design throughout the window. The aerographed or embossed varieties look attractive in most windows, especially if the coloured ground in the centre of the ticket matches or blends with the background or base of the window. Plain white ivory cards, with black relief-stamped letters are always obtainable in all shapes and sizes. These look neat, and, used in moderation, do not offend the most fastidious tastes.

The retailer who wishes to make his price tickets really effective as selling aids should rigidly avoid the use of superlative statements, such as "Best Possible," "Finest Quality," "Superfine," "Very Best," and so on, for, quite apart from the



*By courtesy of*

*Saml. Elliott & Sons (Reading), Ltd.*

FIG. 19. AN ESSENTIALLY HIGH-CLASS DISPLAY

fact that such terms are old-fashioned and out of keeping with modern methods of selling, they convey very little to the passer-by. Such exaggerated and unqualified claims give a cheap impression, and never have a genuine ring about them, for the trader would have the utmost difficulty in proving the authenticity of such statements. In any case, his customers soon make up their minds whether his goods compare favourably with those shown by other retailers in his trade in the



*Block loaned by Dudley & Co., Ltd.*

FIG. 20. A CRIMSON AND ORANGE SALE TICKET  
for use with posters and borders

district, and, if they do not, all the superlative labelling in the world will fail to convince the local public that the claims are justified.

It depends, of course, to a great extent, on the locality, whether the retail trader makes a hard and fast rule to use price tickets on all the articles shown in his window. As a general rule, it is advisable that each item exhibited should have its price marked in plain lettering. In many districts, indeed, people are immediately suspicious of high prices if they do not see any indication of price in the window. And, as a matter of fact, the absence of price-markings is generally considered to be the outward and visible sign of a very high-class shop.

*Hand Sewn*

2/11

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*Clements, Newling & Co., Ltd.*

FIG. 21. SOME EXAMPLES OF NEAT WINDOW TICKETS

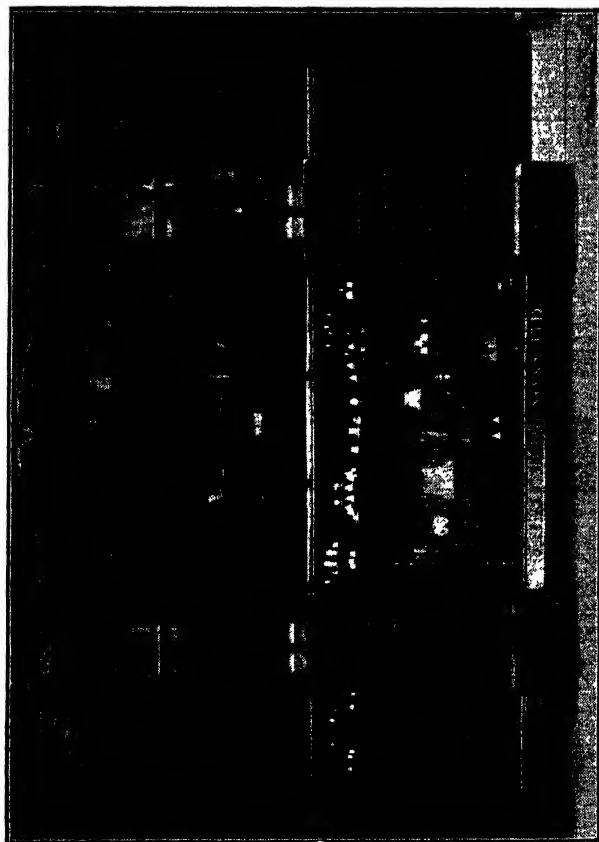
Many of the older-established shops in the West End of London, and the more exclusive provincial shopping centres, still apply rather old-fashioned methods of window display, for, in addition to leaving out all reference to prices, the traders concerned will often confine themselves to the exhibition of some half-dozen lines just arranged very formally on the window base or in more or less regular formation on the shelves.

These methods, however, are gradually dying out. They may have suggested exclusiveness at one time, but they can hardly be said to do so to-day. People of all classes desire to be acquainted more fully with particulars of the goods they wish to buy, and to get at least some idea of the range of choice at their disposal. The same argument may be applied with equal force to the high-class districts, for where high prices are expected, there seems to be little object in endeavouring to camouflage the fact that the goods are expensive by leaving out any reference to cost in the window.

Simplicity and the absence of extraneous effects may be the key-note of exclusiveness, but there is no reason why some attempt should not be made to introduce an element of attraction into the window by the use of modern fittings, with occasionally a few showcards to add to the bright effect.

An idea which has been applied successfully by some traders is a one-price window. This, on the occasion of seasonal or special clearance sales, is a good method of emphasizing bargain offers. In such windows, price is obviously the most important feature, and it needs to be emphasized proportionately. At such times it may be advisable to have price tickets of a larger size than usual, and with a view to making price the salient feature in each window, it will be advisable to employ sales tickets and posters of a striking colour and design. They should, however, be of a size in proportion to the window, and it is preferable that uniform colours are used throughout, if possible, in conjunction with a harmonizing background.

Many attractive series of sales tickets are available in a



*By courtesy of*

*A Emanuel & Sons, Ltd.*

FIG. 22. STUDIED SIMPLICITY IN A BUILDERS' MERCHANT'S DISPLAY



variety of different colours. One popular type is produced on thin white cards, circular in shape, with blank spaces for the display man to insert his own figuring. These tickets are available in four sizes in boxes of six-dozen or one-gross lots. The smallest of these is shown in actual size in Fig. 20. Sales posters of the same colour for use on the window glass and other suitable positions are obtainable in a variety of shapes and designs. It is a good plan to have the sales posters of the same colouring and design as the window price tickets. Combined series of both posters and tickets are now obtainable in many colours, and for use with these bordering of the same colouring is available in strips, size 24 in. by 4 in., for employment as a decorative feature around the window, or in conjunction with a central poster, circular in shape and 19 in. in diameter.

## CHAPTER V

### SHOWCARD PRINTING MACHINES

How the retailer may produce his own showcards—Some types of machines—Methods of working—How they help the small trader—Machines for the multiple shops and manufacturers' sales departments

WHEN having showcards printed, the sales manager or the retail trader generally finds it preferable to purchase a fairly substantial number, for the cost of printing small supplies is relatively greater.

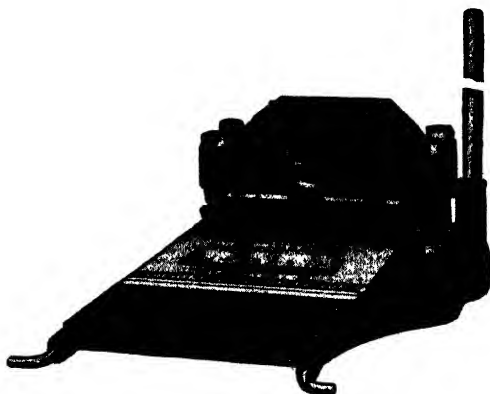
As far as the manufacturer's showcards are concerned, the sales manager estimates his requirements to the best of his ability ; but occasions often arise which prevent a large percentage of them being used. Sudden fluctuations in prices, changes of fashion, unseasonable weather, an alteration of selling tactics, and so on, are all reasons which have caused manufacturers in various lines to scrap a season's, or, indeed, a whole year's supply of showcards, and to send a hasty order for fresh supplies from their printers incorporating new designs and ideas.

With these facts in mind, it is interesting to know that simple equipment is now available which enables the manufacturer or the retailer to have showcards produced by his own staff in the exact number required, and which allows of the reproduction of similar cards, when further supplies become necessary, at little expense. In fact, once a machine is installed, the cost of producing showcards becomes practically negligible, for as soon as the design and wording of the card has been approved, and various minor adjustments made to the machine, the cards can be turned out by a junior at a rapid speed.

For retailers, a standard bench model machine is the most suitable type. This can be operated on any firm, flat surface, such as the shop counter or a packing table. An outstanding

feature about this type of machine is its simplicity and cleanliness. No messy ink or any form of moisture is used, for, apart from a set of type, no materials are required beyond a quantity of specially produced gummed paper and cardboards.

These materials may be had in any colour and size. There is only one limitation, in the case of the boards, which are of one size only—11½ in. The coloured gummed paper is cut and crushed into the board by means of a high-powered hand lever,



*By courtesy of* *Masson, Seeley & Co., Ltd*  
FIG. 23. A SHOWCARD MACHINE FOR RETAILERS

and a special cutting type made of a hard and durable material—phosphor-bronze alloy.

The makers of the machine hold a stock of a wide range of type faces, from which users are able to make a selection. For specially cut designs, such as monograms, trade-marks, brand-names, script lettering, and so on, it is necessary to have special dies cut. These are produced in a special hydraulic bell-metal, and it is advisable to order them two or three days in advance of requirements, for it takes longer to produce them than the ordinary type.

As for the component parts of the machine, they are in no respect complicated, and consist of a lower sliding platen, which

is a solid casting. This is fitted with an alignment bar, which provides facilities for "registering" the cards and also affords protection for the type. A fixed platen at the top is supported by four pillars, which ensure absolute rigidity, and a wedge adjustment enables the pressure to be regulated and made automatic.

The cam on which the machine functions is rotated by means of a hand lever, and is so constructed that pressure is relaxed at the end of a stroke, thus causing the sliding platen on which the card is placed to be automatically withdrawn. The embossed card is then removed and replaced by a plain card, over which is placed gummed paper of the required colour.

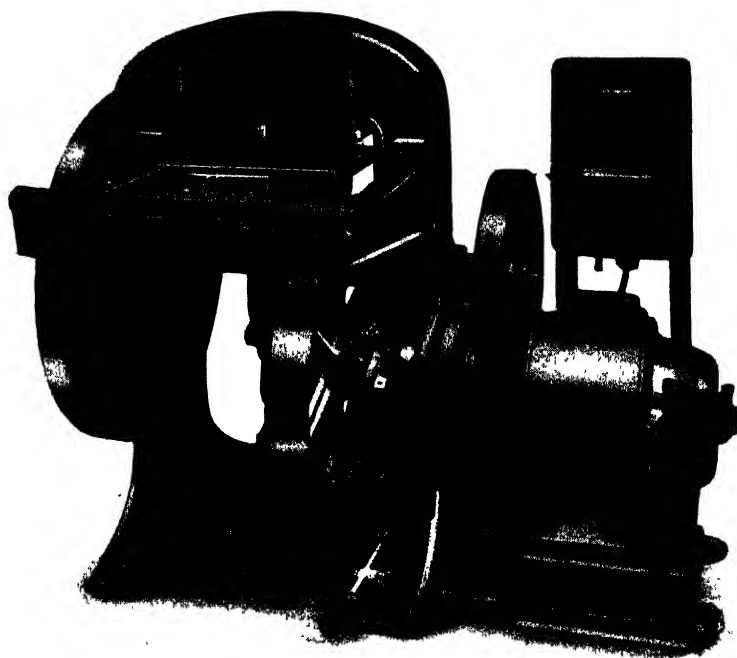
After placing the new card in position, the operator pushes back the hand lever with one hand, and in the same motion, with the other hand returns the sliding platen to its position underneath the fixed platen. Both these actions are carried out without effort.

Except for very slight touching-up with a slightly oily camel-hair brush of the grooves in which the sliding platen moves, no oiling is necessary, for friction is obviated by the fact that the camshaft operates in an oil-bath or grease-trough, which keeps the essential parts in perfect working condition.

For manufacturers or for department stores requiring a constant large output of cards, larger models are obtainable. These are screwed to the floor, but they do not take up a lot of room, for their height, excluding the hand lever, is only 3 ft. They operate on practically the same principles as the bench models, but are fitted with automatic lower platens, which makes possible a much greater speed of operation. It is also possible to arrange for interchangeable top platens, so that runs can be interrupted or resumed at will, and multi-colour work simplified.

Retailers sometimes experience difficulty in obtaining just the

right type of showcard for their windows. Whilst the cards supplied by the manufacturers are generally delightfully finished, and often make strong appeals for the particular class of article which they advertise, it sometimes happens that they are too vivid or ornate for the window setting.



*Block loaned by*

*Masson, Seely & Co., Ltd.*

FIG. 24. A SHOWCARD MACHINE  
suitable for the manufacturing or multiple-shop concern

Where a coloured window enclosure is used, it is only too easy to produce a jarring effect by the introduction of showcards of a colour which clashes with the background. Again, some windows are so small that a showcard of the ordinary dimensions cannot be exhibited to full advantage. Most manufacturers study the retailer's needs in this respect; but it is

impossible for them to supply sales-promotion matter and display aids which are adapted to every sort of window or to all conditions of display.

While it is only fair for the retailer to employ manufacturers' showcards to a reasonable extent, he will find that his scope for introducing new selling talk into his windows is very considerably extended if he produces and makes use of his own showcards and window tickets. He is then able to introduce what selling appeals he likes, and can also adapt the size and shape of the card to suit his display requirements.

Even though he continues to make effective use of the manufacturers' showcards, the trader who installs one of these machines will strengthen his position considerably. He will be able to make his own appeals for whatever classes of goods he desires to "push," and a further point in favour of these embossed showcards is that they add to the attractive appearance of the window display.

Hand-lettered cards, however beautifully executed, always give an impression of cheapness, and many of the ordinary printed varieties have become so stereotyped that they suggest a lack of originality on the part of the trader or of his display man. Embossed showcards produced on the trader's own machine can never become monotonous, because by the use of a few strips of suitably coloured gummed paper, he can produce an endless variety of effective and original selling aids.

There are several ways of producing showcards in small quantities, and it is not the laborious and expensive undertaking that many retailers seem to think. The equipment described enables the trader to keep himself well supplied with these aids to window dressing at a relatively small cost.

There are a wide variety of type faces from which the retailer can make his choice. The type is made of a hard and durable material known as phosphor-bronze alloy. For special monograms, script-lettering, brand-names and marks, and the like, it is necessary to have special dies cut in bell-metal. Both

gummed paper and showcard boards are available in practically all colours.

An artistic effect can be produced on the showcard by the use of shaded letters ; this result is easily obtained by using gummed paper of rainbow hue.

## CHAPTER VI

### ILLUMINATED PUBLICITY—MODERN SHOP SIGNS

NOTES on the development in the use of electric signs—Avoiding blatant effects—Elegance and neatness imperative—When and where to use them—Directional as well as publicity purposes—Combining illumination with publicity—Representative types—Flood-lighting

ELECTRIC advertising has grown steadily in popularity during the last five years. Indeed, the history of the electric sign is a comparatively short one. For advertising purposes, it has been in existence for about seventy years. In the early days, it met with strong disapproval on the part of civic and architectural authorities, and not until it was realized to what small extent it affected the appearance of the buildings on which it was placed did the public authorities consent to its more general use. In fact, in many quarters, it is now agreed that such signs improve the appearance of the buildings, especially those of the older type, where the architectural features are little to the credit of the occupants.

The movable electric sign came into existence about thirty-seven years ago, and about the same time one large firm of advertisers converted their old wooden signs into electric signs. This was followed by "writing" signs, which by means of a special device, whereby the bulbs were flashed on in quick succession, had all the appearance of being written in fire by an invisible hand.

#### **Compact and Simple.**

The importance of the electric sign in delivering messages to shopping crowds is now fully realized, and numerous varieties of electric devices are now used in shop windows. In most cases, all that is necessary with such signs is to make a plug connection with the ordinary electric lampholder. In fact, a special feature about them is their compactness and essential



simplicity. They offer a striking comparison with their huge prototypes used outdoors, with their elaborate fittings, and, in many cases, colossal mechanism.

One popular type of electric sign used on commercial buildings to-day is transmutable, that is to say, it is capable of reproducing an infinitely variable flow of words, which apparently dissolve into one another and disappear into a dark background. Another sign, used effectively for both news and advertisements, is the scintillating sign, in which letters commence to appear at one end and flow on into a complete sentence, and disappear, one by one, at the other end.

The neon tube has also become popular for both exterior and interior (window) use. This has a particularly pleasing effect, for the tubes are bent to form letters or designs, and have the appearance of lines of fire unsupported in mid-air; the tubes are filled with neon gas, which is made luminous by means of an electrical discharge, and the light can be coloured by various means. The discharge is effected by the use of electrodes mounted at the ends of the tube, which are made to withstand heat, and except at the points concerned are perfectly cold and unaffected by weather conditions.

### **Linking up with Display.**

One popular sign of this type is composed entirely of glass. The wording is constructed in tubular glass lettering, mounted on a bevelled plate-glass background, which may be of any shape. The glass tubing may be bent into any form, and the sign itself is suspended by a brass chain, through which the current passes. That, of course, is the secret. To the average onlooker the sign appears to be merely suspended in mid-air, without connection with any electric light plant, and to be mysteriously lighted by an unseen hand. For use with these hanging electric signs, it is possible to have a special window display stand, on which may be fitted a glass tube in the form of an arrow, which can be made to point to the sign. The arrow

would, of course, be lighted up, probably in a different colour from that of the hanging sign. By the addition of this device, the sign can be used effectively to link up with, and attract attention to, a special line of goods in the window, for the arrow may, alternatively, be made to point away from the sign.

An electric sign, which may be used as a means of general lighting, as well as an effective sales-creating force, is worthy of consideration, if only from the point of view of economy ; but when it combines with these useful attributes a particularly distinctive and tasteful appearance, it is surely one which can fulfil all the functions one would expect of any sign.

One such sign is constructed of polished plate-glass, on the back of which is etched any picture, design, or wording desired. This etching process gives fine results, and realistic reproductions of scenes and people are now featured in such a way that it is difficult to believe, until one has definite proof, that they are actually cut into the glass.

The standard colouring of the lettering is white ; but glasses may be obtained with lettering or designs in any colour, or number of colours, or in gold or silver.

A standard strip-light metal filament lamp, enclosed in a framework at the top or bottom of the plate, supplies the illumination. This method of lighting is based on the principle of the internally reflective powers of plate-glass—the light passes up inside the glass sheet and, in so doing, lights up the etched portion. Rainbow effects may be produced, in certain types of this sign, by means of flashes, which illuminate the lettering or design in changing blends of colour. By an ingenious introduction of inter-changing lights at the top and bottom of the plate, an impression of a multiplicity of colours is produced, although, actually, there are only four colours in operation.

In all these signs the plate-glass is easily removable. It is, therefore, possible to exchange a word sign for a picture sign,

or vice versa at will ; or to have a series of glass plates which may be changed at regular intervals.

Signs of this type are made either single- or double-sided. The former are transparent ; the latter have opaque backing between the glass plates on each side. The transparent type has an advantage in that it can be placed in any position—near the front of the window, for instance—without concealing any article displayed. The double-sided sign is, of course, more



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*K.F.M. Engineering Co., Ltd.*

FIG. 25. A NEAT WINDOW SIGN WITH ORNAMENTAL  
LAMP TUBE

suitable for hanging purposes ; it is possible to have different wording or designs on each side.

Another use to which these signs may be put is as a means of direction or indication. For example, they can be used to advantage in a retail store to show the various departments.

Where these signs are used for publicity or directional purposes outdoors, they are provided in weatherproof form. The frames are made of iron, stove enamelled to withstand all weathers, and the electric light tubes are protected.

The means of general lighting is provided from a concealed source behind the sign. It is actually the same light as provides the illumination for the sign. By means of adjustable shutters, the light may be concentrated or fully distributed behind and below the sign.

Electric window signs of the types described might be used to greater advantage by small retailers who have limited time for window dressing.

### **Where to Place the Sign.**

A word or two as to the position of the sign in the shop window will not be out of place here. Often, signs are placed in such bad positions that it is only when actually studying the wares in the window that their presence becomes apparent. Generally speaking, the most suitable place for an electric sign is reasonably high up—slightly above eye-level, to avoid interruption of the view of the goods displayed—in a central position in the window, and as near the glass as possible.

The type of electric sign used depends largely on the nature of the business, the locality in which the sign is to be shown, and the position it is to occupy. If for outdoor purposes, an electric sign or a painted sign, placed high up in a prominent position, and tending to attract attention long enough to be read, serves the purpose. If for window display purposes, a sign which not only attracts attention, but directs the interest of the passer-by to the goods displayed, is the one of most value to the trader.

During the past few years, the development in the use of the shop window reflector sign has been particularly noticeable. The increase in the popularity of this sign has caused many improvements and new types to be introduced. This type, like the one just described, serves a double purpose in that it not only displays the name of the trader or of a particular line of goods, but also provides a source of illumination for the window itself.

One important point to remember when purchasing illuminated box signs or window reflector signs is the need for ensuring that the glass used is permanently coloured by a genuine vitrifying process, for lighting and heat from electricity have a very rapid neutralizing effect on glass coloured by less permanent methods.

By the use of one sign, the product which it is desired to advertise can be shown in various stages of production or in different phases of usefulness ; or, if it is too large or otherwise unsuitable for such a demonstration, a model or a picture can be introduced. These scenic displays appear intermittently, and, in the intervals between their appearance, the front of the sign becomes a perfectly plain mirror. The value of this type of sign lies, to a great extent, in the curiosity which it arouses in the minds of passers-by.

One of the earliest types of illuminated shop window signs was a device with lettering in transparent material, illuminated by an electric light from behind. This was switched on and off at intervals by a mechanism within the sign, causing the words to flash up periodically.

Great advancement has been made since this sign was first introduced, and many elaborate improvements brought into use. In most cases, however, the signs retain their simple mechanism.

For outdoor purposes the use of a " flasher " has advantages, as it provides the means of producing the " in " and " out " effect, which can be made such a powerful means of attracting attention to the shop, the light being extinguished and re-lit at intervals of a few seconds. Some signs can be obtained with a two-way flasher, by means of which it is possible to change the colour of the illumination alternately.

### **Gas-lit Signs Available.**

Retailers whose shops are lighted or heated by gas, can use this as a medium for intermittently-illuminated advertising signs. A type of sign has been constructed with a device attached which automatically alters the ordinary gas supply into an intermittent one. It is claimed for this device that its action is quite frictionless, and that it will give good service for months without any attention, beyond the mere turning on of the gas supply when the sign is to be illuminated.

Illuminated facia is being increasingly used to-day, and the employment of these features affords the retail trader excellent opportunities for keeping his name before the public by night. These signs, however, cannot be introduced into the shop-front indiscriminately. They may easily ruin the effect of tastefully-designed architecture. In such cases, a satisfactory compromise can often be effected by the introduction of an outside hanging sign at right angles to the shop-front, or by the employment of a neat illuminated sign in the window itself.

### **Illuminated Facia.**

A type of sign admirably adapted for the retail trader's use, and one which enables him to introduce special character into his shop-front, is shown in Fig. 26A. This has a unique feature about it, for, by day, it has the appearance of a gilt-letter sign on an artistically-decorated background, in which form it is specially suitable for facias and the upper parts of buildings. The face of the letters can either be gilded or coloured, their appearance being unmarred by lamps, lampholders, or iron rails, as the source of illumination is concealed behind the letters.

At night, when illuminated, the letters are silhouetted against a brightly-lighted background, with a brilliant halo of light formed round and emphasizing the outline of each letter, and throwing the wording into such prominence that it can be easily read at a considerable distance. The letters stand away from the background, and have no visible supports.

The introduction of a coloured background for such signs adds to their unusual and attractive appearance, and the fact that not the actual light but only its effect is seen, robs the signs of any dazzle or glare element. It is claimed that these signs withstand all weather conditions and climate. They are produced in standard types, or constructed according to the trader's requirements. Indeed, it is possible to produce pictorial subjects and trade-marks, as well as lettering of any design.

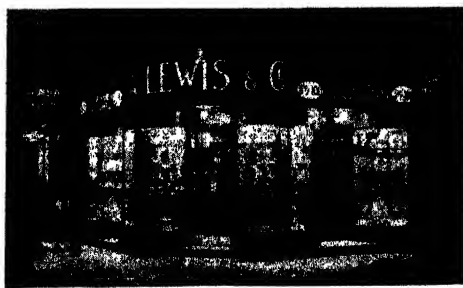
Many retailers hesitate to invest in modern sales-promoting methods, such as electric signs, owing to an impression that such things are expensive luxuries; but this doctrine is quite fallacious, for, quite apart from the fact that they are now obtainable at reasonable prices, it must be realized that they are an investment rather than an expense, because they enable the trader to attract customers, many of whom might pass his shop, or, indeed, fail to observe its existence altogether unless they had their attention drawn to it by a well-lighted fascia or illuminated signs.

The method of moving colour illumination has also been adapted to a fascia sign, in which the moving colours pass behind the letters cut out in dark metal, the latter tending to accentuate the brilliance and beauty of the coloured light behind. The colour movement is actuated by a spring motor, which runs from six to seven hours, or, at a little extra cost, an electric motor can be substituted to run concurrently with the electric light.

An outdoor sign in the form of a " V " is also available. This " V " sign reaches a wider area of vision than the straight hanging sign, which can only be seen by people approaching from either side, and is seen plainly by people in the distance on the other side of the road. It should be popular for shops in side streets. Not the least of the advantages of this sign is the low cost of maintenance, only one lamp being used in the small signs, and one lamp for each 3 ft. of length in fascias.

### **A Double-purpose Sign.**

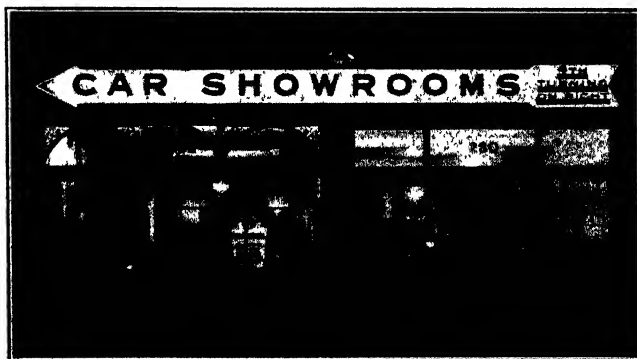
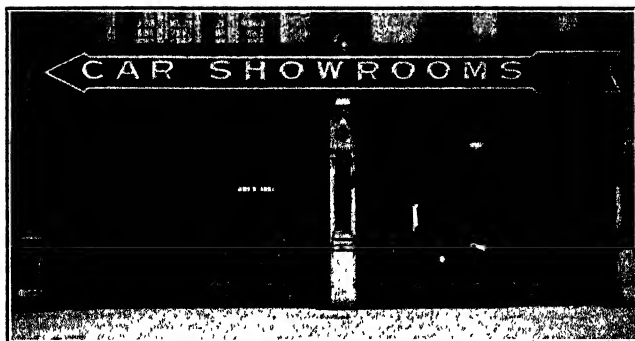
One useful sign for the retail trader's window is constructed on the principle of the hanging reflector for trough lighting. It is available in various forms, and serves the double purpose of publicity and illumination. A popular type has a ribbon and reed border ornamental top and cast metal swags below, a ball-hammered ground surrounding the stencilled name, and is lined with prism glass. Another variety has cast ornamental



*By courtesy of*

*Holophane Ltd*

FIG. 26. A WELL-LIT CORNER SHOP



*Blocks loaned by*

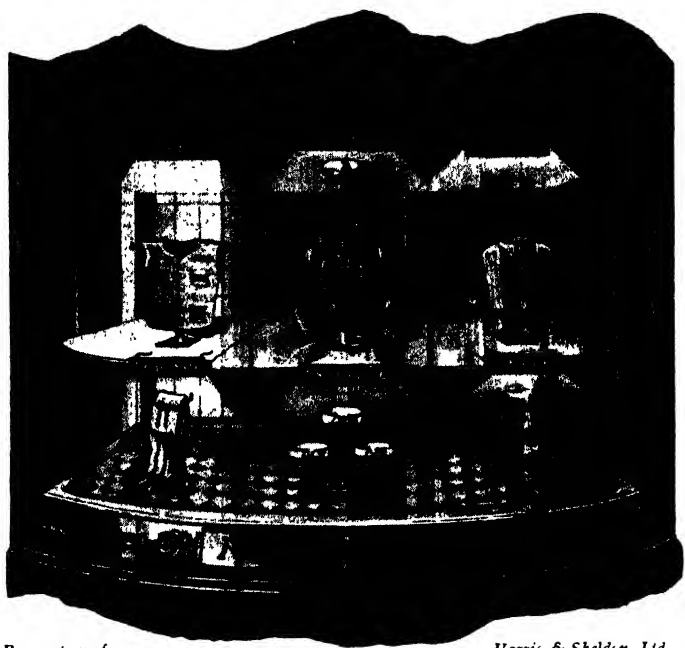
*Pearce Sign Works.*

FIG. 26A. DAY AND NIGHT EFFECTS OF ILLUMINATED FACIA



ends with the necessary wording stencilled on the front, and is lined with opal glass.

Most types of these illuminated trough signs for hanging in the window are obtainable in all kinds of metal to match the window surroundings. The most popular finishes are oxidized



*By courtesy of*

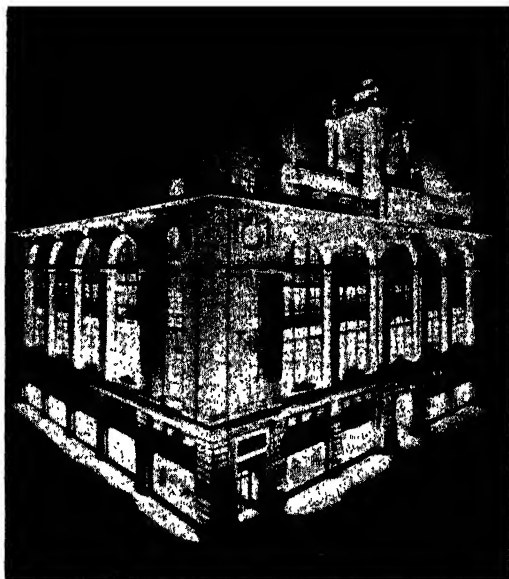
*Harris & Sheldon, Ltd.*

FIG. 27. SHELF REFLECTORS  
which combine utility with publicity

silver, brass, or copper, and antique shades of gilt, silver, copper, and French gilt. They are generally obtainable fitted with chains, fixing-plate, reflectors, and lampholders, and wired ready for fixing.

Where plate-glass shelves are used in the window, it is a good plan to make use of a sign of the type shown in Fig. 27. This is fastened to the shelf by means of a clip, and it provides excellent facilities for illumination as well as publicity, the electric light

being backed with opal glass which acts as a powerful reflector. This shelf-sign is made of brass finished in Georgian bronze, and is supplied complete with porcelain lampholder, for use with a linolite lamp, and a black-and-white lettered panel, into which any wording can be introduced relative to the articles displayed, or to the nature of the business carried on.



*By courtesy of*

*General Electric Co., Ltd*

FIG. 28. A MODERN STORE

which dominates its locality—an example of exterior flood-lighting

A noticeable development in commercial illumination is the use of flood-lighting, by which means a large store can be made to dominate its particular shopping locality after dark. By the employment of flood-lights, the façade of the building can be made to appear as though bathed in a sea of light. In the case of the new store of John Barker, Ltd., Kensington, a view of which is shown in Fig. 28, the whole exterior of the building is illuminated in this manner, so that it stands out with great prominence from whichever direction it is approached.

In connection with this scheme of lighting, an electric revolving table is used. This supports four projectors, each equipped with 1,500-watt gas-filled lamps, fitted with colour mediums, two colours being provided on each of the four projectors.

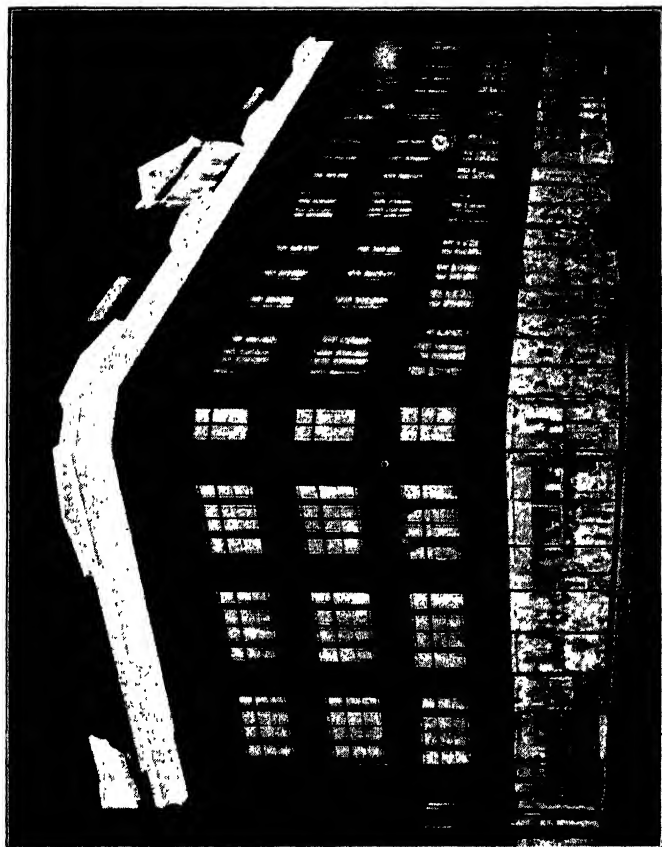
In the new Barker building many new ideas in shop lighting have been introduced. A special feature is the system of concealed window lighting by the joint use of silvered glass reflectors and continuous lengths of mirror reflectors, which are so arranged as to simplify the introduction of colour.

Carefully concealed foot-lighting is used in all the windows, and spot-lights are concealed in the window furniture, on top of which merchandise is displayed. In the arcade, the ceilings are curved from the back wall, and at the base of the curve a cornice lighting system is installed for providing additional light by the use of concealed reflectors. Invisible cornice lighting is also employed in two island windows, by means of a barrel ceiling springing 15 in. from the glass line on the four sides. Additional lighting is provided in the channels afforded by the 15 in. surround.

The foot-lighting reflector is equipped with 20-watt lamps, and is recessed behind glass diffusers, colour mediums being employed to harmonize with the top lighting. This extensive use of footlights in shop windows is another innovation, and has the effect of totally eliminating all shadows from the displays.

An unusual scheme of flood-lighting has been installed on the Bourne and Hollingsworth building in Oxford Street, shown in Fig. 29. This method, which is a new development in this country, is known as the snowcap system of flood-lighting, and the idea is that the flood-lighting shall surmount the general scheme of window lighting, and give, as it were, a lighted crown to the building.

Selfridges were one of the pioneer stores in regard to the use of flood-lighting. The premises of this company have provided an oasis of light in their particular neighbourhood for some years. The Selfridge building lends itself particularly well to



*By courtesy of*

*General Electric Co., Ltd.*

FIG. 29. "SNOWCAP" FLOOD-LIGHTING  
used on an Oxford Street store

this method of illuminations, for the façade is made up of a series of bays, divided by regularly spaced, enriched, Ionic columns, each bay being flooded upwards, and each flood

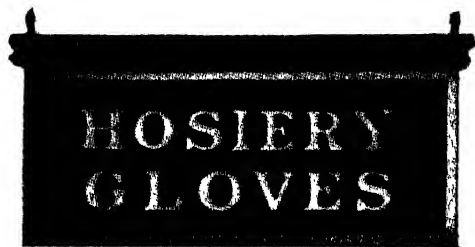


FIG. 30

being focused on the opposite pillar.

For directional purposes in the retail store, a sign of the type shown in Fig. 30 is admirable. It can be used to indicate boldly the various

departments, and is constructed to hang from a bracket or by means of chains from the ceiling, in many standard sizes from 11 in. to 10 ft. in length, and up to 2 ft. deep. The illustration shows a double-sided sign, but this type can be made single-sided and transparent if desired. In this sign, the light itself is not seen ; but the illumination is transmitted throughout the wording, but does not appear on the remainder of the glass. Standard tubular 30-watt electric lamps are concealed in the framework attached to one edge of the glass. The lamp tubes are constructed of brass, finished in any shade of bronze, antique silver, or satin brass. The double-sided signs have an opaque

backing which may be in any colour. A type of window sign which is constructed on the same principles as the directional sign is shown in Fig. 30A. With this, the plate-glass being practically invisible, the brilliantly-lighted words appear to be suspended in space, and as the signs are transparent they may be placed anywhere without obscuring the light or obstructing goods placed behind.

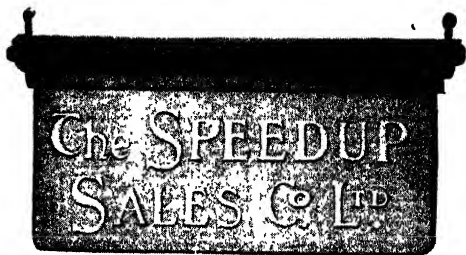


FIG. 30A

## CHAPTER VII

### MOVING DISPLAY AIDS IN THE WINDOW

How animated effects help to attract attention—Vital that they shall be linked up with the goods—Too often used as an end in themselves instead of as a means to an end—Descriptions of some modern types

How many retailers ever take the trouble to notice the proportion of people who pass their shops without glancing at the windows? Those who have devoted an hour to such an analysis have probably been rewarded for their trouble. It is to the advantage of any retailer to make an analysis of this nature—if only for the reason that it reveals the fact that the attractive dressing of the window is not the only thing that causes passers-by to examine the goods displayed.

Well-arranged window displays have now become fairly general, and the public is beginning to take them for granted. Although numerous new window-dressing features and display accessories are continually being brought into existence, it is becoming increasingly difficult for the retailer to create an attention-compelling exhibition of goods.

Retailers who have experimented for given periods with both the "still life" window effects and the display which contains some form of animation, have generally found that their sales for the periods in which the moving figures have been employed has been greater than that for a corresponding period, in which no movement of any sort was introduced.

Life-size heads in a flesh-colour composition are now available. These heads have moving eyebrows, eyes, and lips. The baker might use one in his windows, fitted with a chef's cap, to demonstrate the relative advantages of a certain brand of flour. The optician or the hatter could easily adapt it to make more prominent their respective specialities.

But these heads have a more extensive use. Retailers who make use of wax models in their windows realize that, while

they may provide an effective means of exhibiting the cut of the clothes, or the style of the dress, they possess one great disadvantage, that they lack movement. It is interesting, therefore, to know that life-like heads can be employed in conjunction with wax models, thus introducing a form of animation into the window in which dummies are used.

### **Mechanical Models.**

The little top-hatted, mechanical figure which moves one hand, taps its foot, raises its eyebrows, and with its lips makes the motion of talking, was at one time quite a familiar figure to shoppers in all parts of the country. This was really the pioneer of the mechanical window figures. Since it was introduced into the shopping world, great advances have been made in this form of animated display.

Another figure can be made to perform a variety of tasks, such as tapping the window with a stick held in one hand, and pointing to a book the pages of which are automatically turned over ; or to lift twenty cards in succession, each card containing a message or an advertisement.

Still another interesting moving window sign is a "sky-writing" device which shows a town with architectural buildings and a tall spire. An aeroplane flies continuously over the house-tops, leaving a smoke trail behind it. The smoke gradually forms into whatever words have been stencilled upon the cylinder in the case, which is made to rotate purely by heat from the electric light bulb used for illuminating purposes.

One other moving sales device consists of a small glass case in which any type of goods may be exhibited. Alongside the showcase is an acrobatic figure balancing itself on a ladder. The figure raises itself slowly in a life-like manner until it assumes an inverted position. It then balances itself sideways on one hand, and finally assumes its original position and bows to the crowd. No mechanism can be seen, and it is impossible for the passer-by to see how it works.

Transparent mirrors can also be introduced into the little cabinets on which these mechanical figures operate. Two mirrors are placed in the centre of the cabinet ; and, behind these, a series of advertisements are placed. By an alternating system of lighting, the mirrors are rendered transparent, and thus reveal the advertisements.

A method of introducing constantly changing advertisements into the window is provided by an adaptation of the outdoor scintillating sign idea. The upper section of the cabinet can be painted to represent the top of a building on which the scintillating sign is functioning. A slot is cut in front of the model, behind which an endless band revolves longitudinally. On this band a series of clips are fixed for letters, and the device is so arranged that a message of practically any length, or any number of messages, can be carried.

One respect in which these particular moving sales-aids should prove valuable to the retailer is in the manner in which they can be made to link up with his local advertising. With some of them, the slogan which he uses in his local paper can be impressed still more forcefully on the memory of passers-by. Others may be used in conjunction with a special display of the actual goods depicted in advertisements in the local Press.

One of the drawbacks with many moving figures intended for use in the shop window is that the public remembers the method rather than the matter. For instance, Mrs. Jones goes home and tells her husband of the pretty sign advertising something in Brown's window. But she quite forgets the name of the brand, and possibly even the nature of the actual goods. Because some method of forcing the name and nature of the particular product on her memory has not been adopted, much of the time and money spent upon the display is, therefore, wasted.

### **Animated Legs.**

The difficulty is overcome if the trader takes care to use an animated display aid which is adaptable to the special



requirements of the goods in connection with which it is exhibited. For example, for the footwear or stocking window there is a device available for the display of shoes and hosiery. This particular window feature has a pair of flesh-coloured legs protruding through a square of black velvet, arranged in an ordinary picture frame about 2 ft. 6 in. square. The legs are made to move up and down and to cross over one another in a realistic manner, according to the action of a shaped wheel rotating at the back, and they are balanced by lead weights which also ensure a graceful and easy movement.

The initial outlay for a fitting of this type, with the necessary motor, is not large, and the running expenses are relatively small. The mechanism is simple, and takes up comparatively little space. The whole arrangement can be fitted into the window background, without trespassing to any great extent on display space. The element of novelty about this device makes it a valuable factor in attracting attention, and it has the merit of showing the goods in actual use.

For window displays during holiday seasons, animated figures provide an effective means of livening up the exhibition of seasonable goods. At such times it becomes more than ever imperative that interest-arousing features shall be introduced into the window. There are more shoppers about, and consequently there is more of a competitive spirit apparent among retail traders. The shop that can provide the most interesting windows is the one that will attract the most people inside.

### **Christmas and Easter Displays.**

Moving figures, if used judiciously, and not allowed to trespass to any extent on the space which should be normally occupied by actual products for sale, will be found an effective means of attracting both children and their grown-up companions to the window devoted to Christmas displays. For example, an automatic model of Santa Claus driving in his

sleigh, which is drawn by a reindeer, is one form of seasonable attraction available. In this model Santa Claus is depicted in his familiar coat of red, seated in a greensleigh on golden runners. The reindeer is in natural colours, and is automatic, the head moving backwards and forwards. The complete figure is 35 in. in length, and 17 in. in height over all.

It must be remembered, too, that Easter is essentially a period when a special appeal is made to the children, and the trader will be wise if he sees that a portion of his window at this time of the year is devoted to a display which is likely to delight the heart of a child. Miniature tableaux and moving displays have a particular value in this respect. Mechanical window figures are invaluable aids in attracting attention, and a figure in the form of a duck or chicken is a topical feature which should prove a useful aid in arousing the interest of kiddies.

### **Selling to Juvenile Customers.**

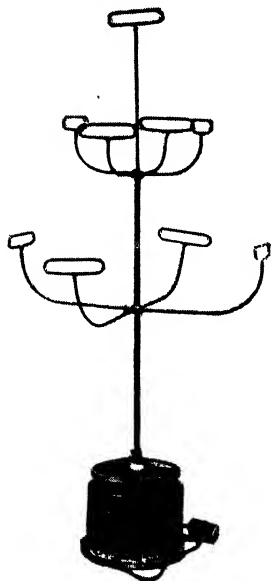
Retailers are beginning to realize the importance of catering for children as well as for the trade of the "grown-ups," and by introducing special children's sections or corners, they are not only increasing the number of their child customers, but are also attracting and retaining the patronage of their mothers and other adults who may accompany them to the shop.

This is an important point for the trader to remember. Just as a side-line may be introduced, not only as a means of augmenting his ordinary turnover, but also as a lever to extend the popularity of the main section of his business, so the retailer who introduces a children's corner, or who has frequent window displays designed to appeal to children, can, if he goes the right way to work, make it a means of attracting grown-up customers, as well as being a valuable extension to his business as an individual section.

There is another aspect of the situation. The child appeal can often be used as a means of interesting parents in products not necessarily directly connected with children. This applies

to both interior and window displays. Parents are concerned with their children's interests, and goods can often be sold more easily if advantage is taken of parents' susceptibilities in this direction.

Among the special display features recommended for use in



*By courtesy of Fredk. Sage & Co., Ltd.*

FIG. 31. A REVOLVING  
DISPLAY STAND

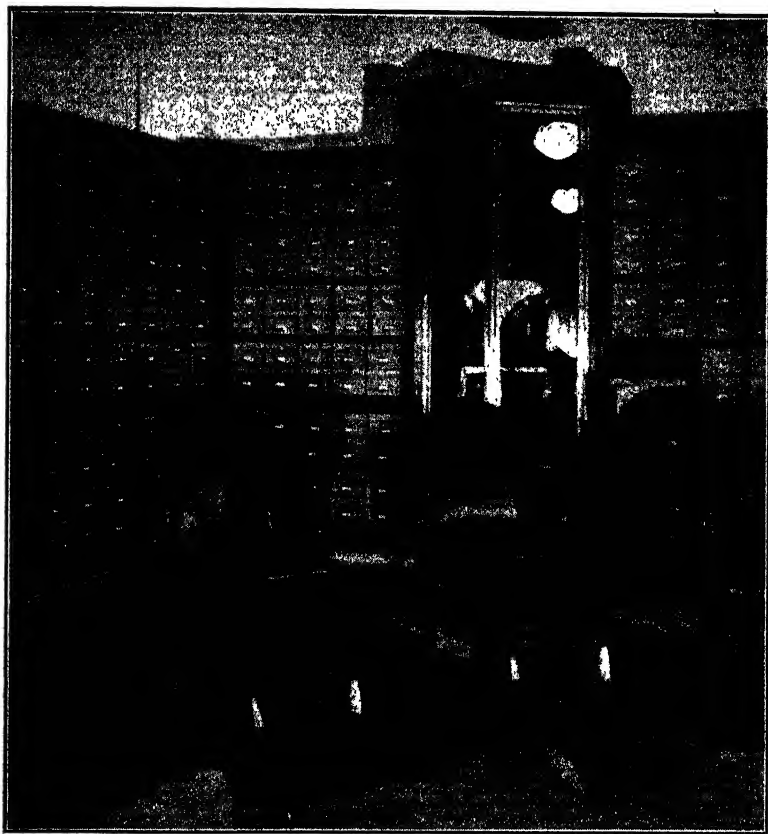


*By courtesy of Parnall & Sons, Ltd.*

FIG. 31A. A REVOLVING  
POST CARD STAND

the Easter window are automatic yellow fluffy chicks, with heads which move backwards and forwards, and mouths which open and shut, these models are 15 in. in height; automatic ducklings, with moving heads, and carrying baskets in which

fancy goods can be arranged, height about  $12\frac{1}{2}$  in. ; another type of automatic duck has a beak which opens and shuts continuously. Models are also available of "Old Mother



*By courtesy of*

*Geo Parnall & Co.*

FIG. 32. SECTION OF A MODERN SHOE DEPARTMENT

Goose," as are scenic backgrounds, depicting this popular nursery rhyme character. It adds to the Easter "atmosphere" in any window if a few tiny fluffy chicks are used for decorative purposes. These are obtainable in gross lots in the following heights :  $1\frac{1}{2}$  in.,  $2\frac{1}{4}$  in.,  $2\frac{3}{4}$  in., and 4 in.

Having in mind the enormous value of movement in the window as a means of attracting attention, it is interesting to know that it is now possible to obtain window display stands which revolve, and thus, in addition to attracting extra attention to the window, permit of constant variation in the display. These stands are operated by clockwork machinery or electric motors; one popular type of electrically-driven machine is made principally for carrying wax busts, and is fitted with plug switch and resistance for 110 or 220 volts. A clockwork machine is obtainable which will carry 75 lb. The motor is in an oak case, and the stand itself is fitted with four tiers of circular display shelves graduating from 22 in. to 12 in. in diameter. One form of revolving display stand is shown in Fig. 31.

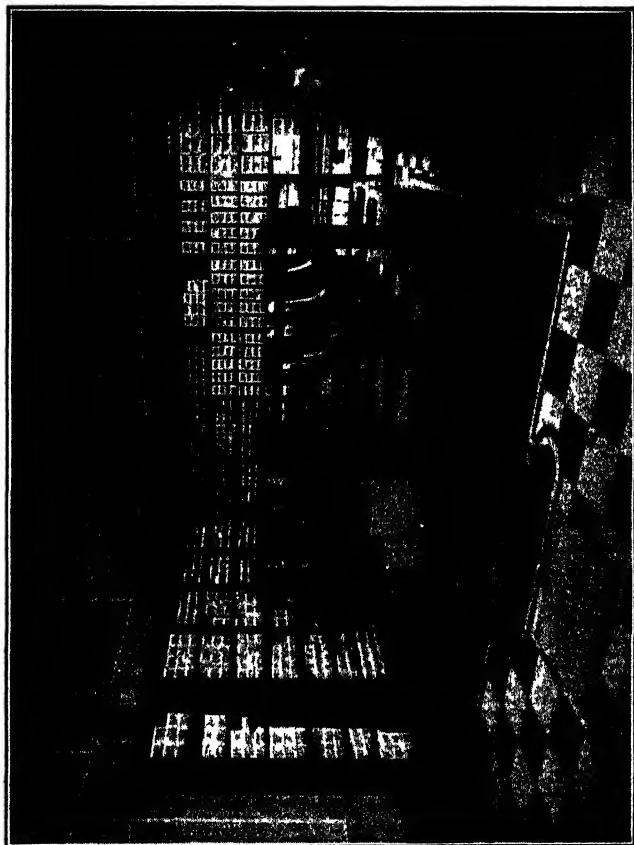
Another is in the form of a gramophone cabinet with a revolving platform on top. The clockwork motor is fitted in an oak case, and the stand has a capacity for carrying a continually revolving load of 20 lb. for 10 hours.

For retail stationers, revolving post card stands can be obtained with a capacity for forty-eight packets of landscape cards, and thirty-two packets of portrait cards, in either solid oak or solid mahogany. An example of this type is shown in Fig. 31A.

Another type of revolving post card stand is obtainable, with a black-japanned finish. This is 36 in. high, and provides space for displaying forty upright post cards and thirty-two oblong.

It is also possible to use full-size wax models in connection with revolving platforms, which send the models round and round slowly. The mechanism for the working is fitted underneath the platform, and stands of various sizes to accommodate up to three or four models can be purchased. These provide a useful means of showing all sides of a figure.

The smaller platforms supporting wax busts have been seen in use in connection with such widely differing establishments



*Hickman, Ltd.*

*By courtesy of*  
**FIG. 33 NOVEL TREATMENT OF A SHOE FITTING DEPARTMENT**

as a laundry, and a hair-dressing saloon. In the former case, the revolving stand provided a useful means of demonstrating the effect of a properly laundered collar, while the other showed the latest style of coiffure.

Another type of revolving platform specially constructed for hair-dressers, stops automatically for about two seconds in each

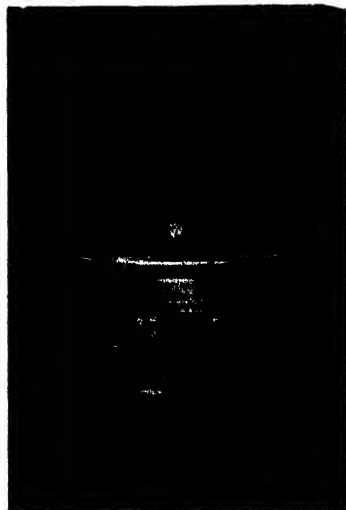
revolution, showing back, front, and side views of the dressing in rotation, and thus allowing the whole coiffure to be inspected thoroughly by the passers-by. These revolving stands enable the *postiche* to be shown to the fullest possible advantage.

There are several forms of window display features into which water can be introduced as a motive force. Fountains, particularly, make a pleasing means of attracting attention. In one popular type, the plinth, bowl, and dome are of coloured and decorated glass. This fountain is fitted with a centre

sprayer, or with a six-arm

sprayer, each arm having four tiny jets, and a centre sprayer.

The fountain shown in Fig. 33A is illuminated from the inside. In the centre of the bowl there is a glass dome, and the jets are embodied in miniature lilies or roses made of glass. The flow of the water is started and stopped by an ordinary electric light switch.



Courtesy of Duncan Doring.

FIG. 33A. AN ELECTRICALLY-OPERATED FOUNTAIN

## CHAPTER VIII

### WAX AND PAPIER MÂCHÉ MODELS

DEVELOPMENTS in their use—Adding the touch of realism—Styles and component parts—Many varieties now available—The vogue of Modernism

THERE is a generally accepted idea that wax models are intended solely as display features for drapery establishments ; but, as a matter of fact, they can be used with advantage by traders in many other lines of business.

A very few years ago the only place in which these figures were ever seen was in an outfitter's or costumier's shop, where was arranged a set of grim, stiff-looking figures arrayed in "reach-me-down" suits or costumes. Now there are very few retail trades in which the modern productions in waxen art cannot be profitably introduced into the display.

Among the establishments which are now making use of wax models for purposes of window display, may be mentioned those selling such products as house furniture and upholstery, perambulators and baby carriages, office appliances, typewriters, sports goods, and toys ; while in one case, at least, they have been used with advantage by a florist.

#### **The Home-like Atmosphere.**

In all these trades it has been found worth while to introduce a wax figure in order to show the goods in actual use. In the case of a shop selling, say, household utensils, settings with wax figures are now arranged to make the articles for sale appear in a home-like atmosphere, instead of in the stiff, conventional, shop window arrangement which was once all too prevalent.

A gas or electric cooking stove placed in a window unaccompanied by anything which suggests the human element conveys



very little to the passer-by, but, with a neatly-dressed model "in attendance," the atmosphere is changed, and the necessary touch of realism added. Where wax models are used in connection with such displays it would obviously not be advisable to have the stoves lighted, otherwise the "touch of realism" might dwindle in a short time into a spot of grease!

Wax models may be procured modelled from life in such realistic poses that it is difficult to think of them in the same terms as the stiff, unshapely figures used only a few years ago, which were merely supports on which to hang garments; but, by reason of the considerable improvement in the manufacture of these "creations," the introduction of such figures into the display helps to amplify the values and uses of the goods concerned.

An example of a business into which wax models have been introduced with considerable advantage is the furniture trade. Furniture dealers have up to comparatively recent times been content to give "still life" demonstrations in their windows. The display would sometimes consist of a beautifully furnished room—possibly a dining-room with table laid, and red shaded lights turned fully on. Or it might have been a drawing-room scene resplendent with period furniture and cabinets placed here and there.

There was always something lacking about these displays—the human element was missing. A room, however delightfully furnished it may be, requires the human touch to complete its effect, and windows given up to the display of furniture, carpets, or upholstery, will have a far greater power of appeal if the demonstration is supplemented by the introduction of a wax figure here and there.

### **Leg Models for Hosiery.**

In conjunction with displays of footwear or hosiery, it is not advisable to introduce a full-sized wax figure into the window too frequently. Those traders who wish to display the various

grades of stockings and shoes to the best advantage will find that the wooden or papier mâché legs, which are now being made, fulfil the purpose adequately. These legs, which can be procured in "ladies'" and "children's" sizes, may be purchased fitted on special stands, with steel or brown bronzed finish. An improvement on these is the crossed-legs stand, which probably introduces a greater touch of realism. Legs of this description are now being made with a patent washable finish.

The invention of the jointed figure has made it possible to adapt the wax model more or less to any position desired, and it has simplified the dressing of the model. By means of simple adjustments at the knees and hips, many models may be made to stand or sit as required. In addition to this, figures may be obtained fitted with movable waists, which contrivance, combined with the other adjustable devices, gives an almost unlimited range of poses.

By means of these various adjustments, models may be arranged to give a suggestion of movement. For example, the figure of a man or woman in tweeds could be arranged in a golfing atmosphere, with a setting of green and a scenic background of trees and fields. Such a figure would be a valuable means of attracting attention to a display of sports wear and golf accessories, but care must be taken that such models are correctly posed.

A figure in the act of driving a golf ball should not be holding a putter, and should be taking up more or less the right stance for the particular stroke to be played. If the passers-by are given an opportunity of commenting adversely on the arrangement of the window, they receive an unfavourable impression, and their attention is detracted from the actual goods to the flaw in the arrangement. Golfing retailers will appreciate with what scorn such a mistake as the one mentioned would be greeted by those "in the know," and the extent to which it would reduce the selling value of the display.

Where full-figure treatment is not desired, the retailer will find that quite effective displays can be introduced by means of busts on metal, or wooden stands. With these busts it is a good thing to have jointed arms, which permit of a good



*By courtesy of Gems and the French Bust Co., Ltd.*

**FIG. 34. A DELIGHTFUL WAX  
MANNEQUIN**

which gives life to the window and adds charm  
to the gown displayed'



*By courtesy of Cookes (Finsbury), Ltd.*

**FIG. 35. AN IDEAL FIGURE  
FOR DRESS DISPLAY**

deal of variety in display, and can be adapted to show practically every kind of garment.

A window feature which has come into popularity during the last year or so is the miniature wax model or doll. These figures, although hardly suitable for demonstration purposes, make attractive means of decorating the window in conjunction with dainty products such as perfumery or confectionery.

Tiny electric lights with coloured shades give them a delightful setting, and show off the goods displayed to distinct advantage.

### **The Modernist Figure.**

Wax model production in this country has improved considerably of recent years, and a great variety of excellent British figures is now available. There are, however, many importations from the Continent which are designed on modernist lines.

Wax and papier mâché models are now produced with the sharp, angular finish associated with modernism, and, in view of the increasing popularity of this form of display, they present certain points which are advantageous in comparison with the types of figures which reproduce the human expression and form as realistically as possible.

The French styles of figures, with painted wax hair instead of real hair, are becoming more popular, and models with head treated in this manner are available in both human and modernist styles, fitted with unbreakable rubber arms, shoes, stockings, and an iron support base. There are distinct signs of a marked leaning towards modernism in some of the latest creations among wax figures for men as well as those for women's wear display. The angular sharp-lined form and expressions of these modern figures have a distinct advantage if the window setting is arranged on simple lines.

A vogue which is popular at the present time is the use of figures with a gold or silver finish, instead of in the imitation human style.

One cannot fail to be struck, when inspecting the windows of some drapery establishments, by the apparent neglect of the window-dresser in regard to small, but nevertheless important, details. Frequently may be seen delightfully-draped models in dresses of expensive material, displayed in an atmosphere of luxury, the attractive and sales-promoting effect of which is marred by the fact that they are wearing shabby shoes,

### Repair and Renewal.

It is the custom with most manufacturers of wax and other models to supply with them suitable hose and footwear, and



*By courtesy of Harris & Sheldon, Ltd.*

FIG. 36. MAN'S POSITION FIGURE

the appearance of models which lack the necessary finish in this way rather points to the fact that they are becoming old, or that the draper has failed to keep them in a proper state of repair. Another fault with many smaller traders is the use of models with hair dressed in an old-fashioned style. These retailers should realize that it is possible to have old models modernized and renovated, and they ought also to appreciate the importance of making renewals from time to time, for the introduction of fresh figures and faces into their window has a psychological effect upon passers-by.

One popular type of wax model now obtainable is constructed with a square neck, wax head, arms, and hands. This is fitted with oval-shaped jointed arms, movable waists, and mounted on a bronze-metal base. Sitting figures on the same principle are also available, with

jointed thighs and knees, with pins to fix joints for standing. Both varieties can be obtained with wax-modelled hair if desired. Women's models, somewhat similar, for posing in any

position can be obtained in a finish known as "Fleshcol," fitted with square neck, wax head, jointed wood arms, and either wax or wood articulated hands, as desired, and jointed knees and thighs.

With the man's position figure shown in Fig. 36, the range of attitudes in which it can be placed is almost unlimited. It has a movable, ball-jointed, round neck, wax head, jointed wood arms, legs, waist, and hands. It is supplied with shoes and stockings, the latter making it possible to use it with a sports dress with which shorts or plus-fours are worn, and the head has a French washable finish.

Separate heads are now procurable for use in conjunction with certain types of men's figures. These are an advantage, for, by changing the heads, passers-by are given the impression that different models are in use. This is an important point, for even where the suits are changed frequently, the constant appearance of the same wax figure is apt to give the impression that the trader has only a limited stock.

A laughing head shown for a few days, and then changed for one with a serious expression, or a bald head and a clean-shaven face alternated with a youthful head with a dapper moustache, introduces an element of variety into the window. Another benefit from the use of separate heads in conjunction with wax figures is that they can be employed to demonstrate the age of the man for whom the clothes are best adapted. Where the window space is limited this adaptability of one figure for elderly, middle-aged, or youthful attire is a distinct advantage.

Among the latest types of women's figures are those with either wax or flexible arms and hands in standing or sitting positions. Full-bust wax figures are obtainable with French washable finish, fair hair, and blue eyes. These are supplied fitted with papier mâché, wax, or flexible arms and hands, the latter at a slight additional cost.

For displaying millinery, furs, necklaces, and so on, a variety

of wax heads can be obtained, mounted on polished oak or imitation marble pedestals, or on oak telescopic stands or



*By courtesy of*

*Harris & Sheldon, Ltd*

**FIG. 37. BOY'S POSITION FIGURE**

(13 sizes available—from 2½ to 9 years)

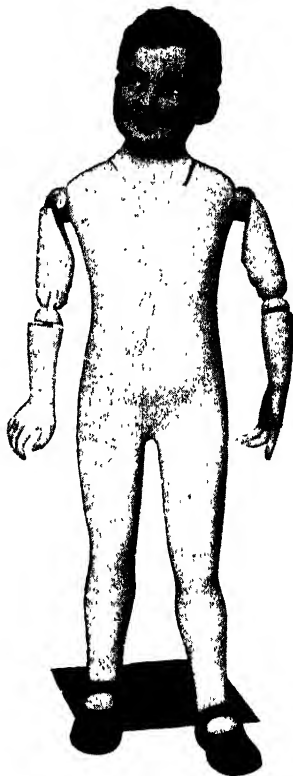
Jacobean oak pillars, and with either sculptured or real hair. Some of these heads are made to fit either on to pedestals or

wax figures. Where it is not desired to use full figures for displaying costumes, jumpers, sports coats, and so on, stands may be obtained fitted with supporting models with or without arms, and having square neck, wax heads, and busts covered with ivory or pink satin, holland, white cloth, white "silvasheen," or "Fleshcol." These figures are on telescopic oak stands, with tripod for the taller figures and square bases for the jumper or sports coat models.

Among the new French wax millinery heads are several different types with heavy wax plinths finished in various artistic designs and shades. There is also a series of millinery models produced in an unbreakable composition in natural finish or in a modernist style in such unusual colourings as porcelain blue, stone, old ivory, or gold. Two other styles in the same series are new art, a colouring popular in France; and French doll, a modern art colouring and finish in which the complexion is in strong contrasts, with glossy finish and exaggerated expression.

It is claimed by the manufacturers that these particular models are indestructible, for the composition of which they are constructed has a papier mâché reinforcement. In addition to their main function as millinery display adjuncts, they can be employed with advantage for demonstrating the attractions in actual use of jewellery and neckwear.

Not all drapery and men's wear traders appreciate the



*By courtesy of Harris & Sheldon, Ltd*

FIG. 38. BOY MODEL  
A "5-year-old" with sculptured hair



possibilities of the use of children's models. These are now produced in a most realistic manner and in many variations, on the same lines as the men's and women's figures. Figs. 37, 38 and 39 show three different types.

For some reason, children's garments are seldom exhibited to full advantage in the windows of the average drapery store.



*By courtesy of Harris & Sheldon, Ltd*

FIG. 39. A REALISTIC CHILD  
BUST



*By courtesy of Dudley & Co., Ltd.*

FIG. 40. LIFE-SIZE BABY  
MODEL

It may be that because these lines are small and take up relatively little space, retailers are content to let them occupy an incidental section of the window. This, however, is not satisfactory, for, apart from the fact that they attract insufficient attention in such positions, they also detract from the appearance of the remaining goods in the window. It is far better to give up a section of the window to this department, either regularly or from time to time, according to the relative importance of this particular section in the shop.

Not all retailers seem to be aware of the fact that life-size figures for displaying babies' garments can be obtained on the same lines as those for "grown-ups." One of the type shown in Fig. 40 is excellent for babies' woollies, matinée coats, and other garments, and can even include bootees and hat. This figure is 22 in. high, and has a china face with very realistic baby features. Then, of course, boys' and girls' position figures with wax heads and hands and movable arms are obtainable in various sizes.

Papier mâché is used to-day in the manufacture of several kinds of display accessories. Among these is a new type of vase made of this material which is superseding the glass vase and china bowl for display purposes.

It will stand hard wear, and has a pleasing effect, and is available in a variety of colours and designs, ranging from delicate patterns of Chinese design, and ornate balustrade designs in bas-relief, to the plain and simple Greek style.

In addition to vases, it is possible to obtain bowls of varying sizes and designs. Those with draping rings at the side are particularly useful, as such things as ties, ribbons, scarves, handkerchiefs, and coloured paper, can be hung from them. For use with these bowls, columns of the same colour and material are sold, if desired—the two combined making a fine setting for a window background.

Another comparatively recent addition to display craft materials is the wall-pocket. Two of these in suitable colours make a very suitable setting for a window. They are arranged



*By courtesy of R. R. Thompson, Ltd.*

FIG. 41. A PAPIER MÂCHÉ  
GALLEON LANTERN ON STAND

to hang on the background or end of the window, and may be used in conjunction with artificial flowers or wall-drapings.

For interior decoration, too, these wall-pockets are most effective, and, whilst they eliminate the necessity for a lot of nailing or tying up of festoons, they also form in themselves a



*By courtesy of*

FIG. 42. A CUBIST MODEL  
IN PAPIER MÂCHÉ



*R R Thompson, Ltd.*

FIG 43. SHIRT AND COLLAR MODEL  
IN PAPIER MÂCHÉ

very attractive addition to any seasonal display or colour scheme.

Where an old-time setting is desired in the window, or where for any purpose it is necessary to camouflage the electric light and fittings, papier mâché lanterns in different styles and sizes, with orange silk panes, can be purchased. One popular type is a model of a galleon lantern on a stand wired for electric light. This is available in two heights—44 in. and 60 in. (See Fig. 41.)

A range of papier mâché models of both men's and women's heads is also procurable. These are modelled from life in realistic colours, and coated with a waterproof material, with a gold or bronze base, two different types of which are shown in Figs. 42 and 43. The former is of cubist design, the modelling of which consists of facets, while the latter provides means for showing a man's tie, shirt, and collar in actual use.

## CHAPTER IX

### LINKING UP WITH PRESS AND CINEMA ADVERTISING

**MAKING** window displays coincide with producers' Press appeals—Consolidating effects of joint efforts—How window display and Press advertising should be made to join forces—Appealing to potential customers while names, selling points and methods of appeal are fresh in the memory

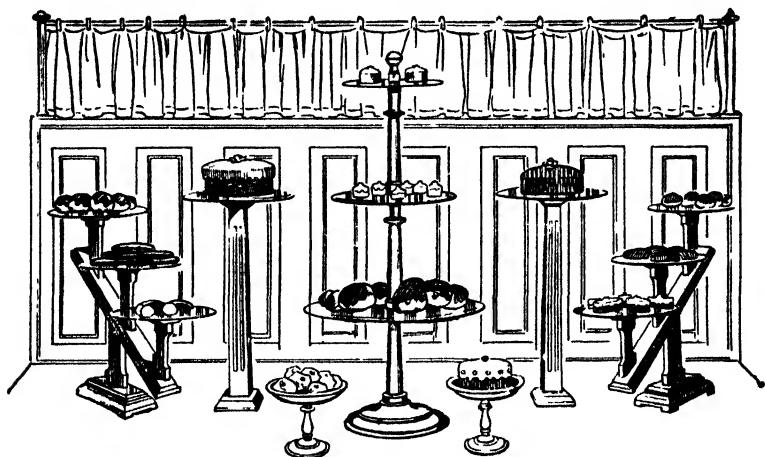
THE retailer has at his disposal a number of different selling forces such as window display, local advertising, circular letters, leaflets, and so on. While he may use each of these individually to the best of his ability it is probable that he often fails to get the best out of them collectively because he does not trouble to introduce co-ordinated effort. He does not always use one as a supplementary force to another.

For example, the retail trader who advertises in his local newspaper will find that it is a good plan to link it up as far as possible with his window display. If he is advertising a special line in his local Press, he should devote a window show, or at any rate a fair proportion of the window, to a special display of the same products. A housewife, seeing her local furnisher's advertisement for, say, a special line of household utensils, while scanning the current issue of the local newspaper, may read it, and, having become impressed with the advantages which are presented by the goods concerned, or by the special cash terms, decide to visit the shop and inspect them when next in that particular street.

During her next shopping excursion, however, she has a host of things to remember, and her mind is so occupied that her resolved visit to the shop concerned is completely overlooked, although she may have actually passed the premises.

Now the point is that the window is the retailer's best method of helping her to remember. So many people make resolutions to purchase, or at any rate to inspect certain articles after

seeing an advertisement, and then the matter slips from their mind, simply because there is no continuity of appeal. If a woman sees in a shop window a large showcard containing a special announcement about the very goods of which she has just read in her newspaper, accompanied by a display of the same lines in the window, she has some direct incentive to make the purchase, and the chances of her "taking action"



*By courtesy of*

*J. C. King, Ltd.*

FIG. 44. ATTRACTIVE CONFECTIONERY DISPLAY SUITE

and buying immediately are much greater than if she has been given time to forget the goods and has had opportunities for inspecting competitive lines elsewhere.

### **Special Section for Advertised Goods.**

A good way of linking up with local Press advertising is to have a corner or section of the window partitioned off and solely devoted to the display of advertised goods. As a means of drawing special attention to this section, it is an excellent plan to have an electric or other form of illuminated sign hanging up in the window, or to include a neatly printed notice announcing that that particular part of the window is

given up to the exhibition of lines advertised in the current week's edition of the local newspaper.

A method which has been found valuable as a sales medium in many trades is to make a special offer of bargains in one or more particular lines each week, to advertise it in the local Press, and simultaneously to make a special display of it in the shop window. This can be shown in the way described, in the specially partitioned off section of the window ; but it serves

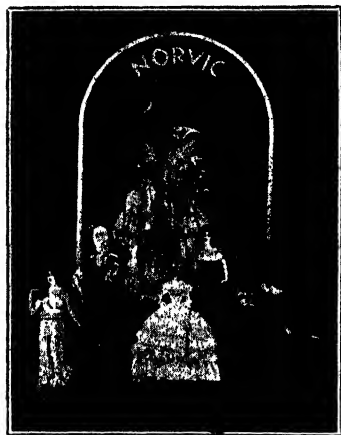


FIG 45. A PROPRIETARY  
DISPLAY

a double purpose, and becomes even more valuable as a sales bringer if it is made the central feature of the general window display, and used, incidentally, as a lever for attracting attention to other lines.

If the retail trader intends to use Press advertising at all, he will be wise to make it as prominent as possible. It is not of the least use advertising locally if he does not talk about himself, or his shop. Many retailers, although they put out

quite a lot of advertising, seem rather ashamed of the fact, and refer to it furtively, as though it is a matter that they would prefer to keep quiet. This sort of half-hearted advertising is worse than useless. It is a much better plan to talk of your advertising and let people see that you believe in it.

If a proof of the advertisement is shown in the window another useful purpose is served, for this backs up the appeal already made, and helps to familiarize people with the special offers in connection with the goods shown.

The trader will find that it is a good plan to have two or three proofs of his advertisement—the newspaper publishers are generally willing to oblige him in this respect.. He should

return one to them with any necessary corrections and alterations; another one he should file away in a guard-book made for the purpose, and the third should be pasted on to a disused showcard and placed in a prominent position in the window. Incidentally, old showcards come in handy for a multiplicity of purposes of this sort, especially if they are fitted with struts or supports at the back; but care should be taken not to make use in this way of those of recent issue—it is hardly fair to the manufacturers.

As far as the guard-book for advertisements is concerned, the retailer will find it quite easy to make his own. He should obtain a good-sized drawing book and cut out every other page, or one page in every three, 1 in. from the binding in order that it will not become too bulky, or refuse to close when the advertisements are pasted in. Columns can be ruled if desired for the entry of the cost of the advertisement, the medium used, and so on.

### **The Press Advertisement in the Window.**

A window display in connection with a Press advertisement, arranged somewhat on these lines, should have a good effect. Place the showcard on which the advertisement has been pasted on an easel or stand in the centre of the window. (The showcard should, of course, be covered with white paper before the advertisement is pasted on, and it gives a finish if a border of *passe-partout* is placed round the edge.) Arrange the advertised goods around and in front of the easel—if they are small products it will be preferable to use display stands of graduating heights—then connect the various items up to the advertisement by means of coloured ribbons. If the advertisement is large enough, the ribbon could be pasted to the page by means of a seal placed opposite the name of the article.

Even if no special windows or sections of the window are used, it is a good plan to mount the advertisement and stand



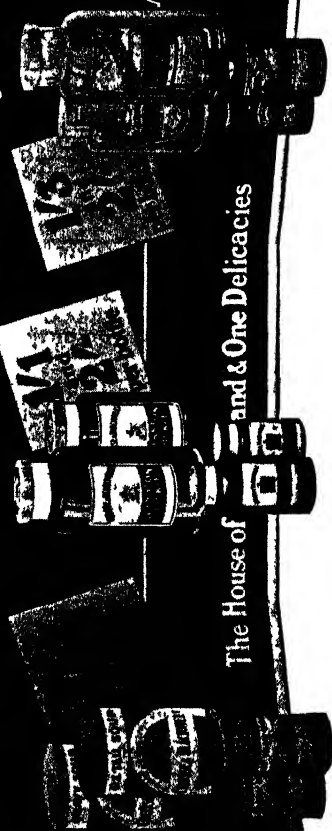
Have you tried  
these 3 —

# CROSSE & BLACKWELL'S

Soups  
in 18 Varieties

Branston Pickle  
(Sweet)

Calves Feet  
Jelly



The House of  
and & One Delicacies

FIG 46. A DISPLAY SETTING FOR WELL-ADVERTISED GOODS

it on the counter or hang it in a prominent place in the shop. The retailer will find that the value of both his window displays and his local advertising will increase tremendously if he makes a practice of linking them up, and of co-ordinating the appeal they each make to his local public.

The trader should advertise his advertising ; show it, talk about it, and adopt any reasonable and legitimate means of

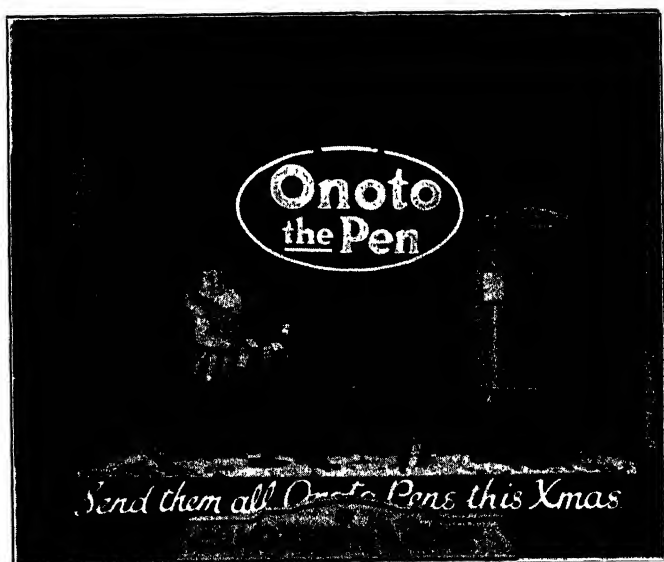


FIG. 47. A SOLUS WINDOW DISPLAY OF A BRANDED ARTICLE

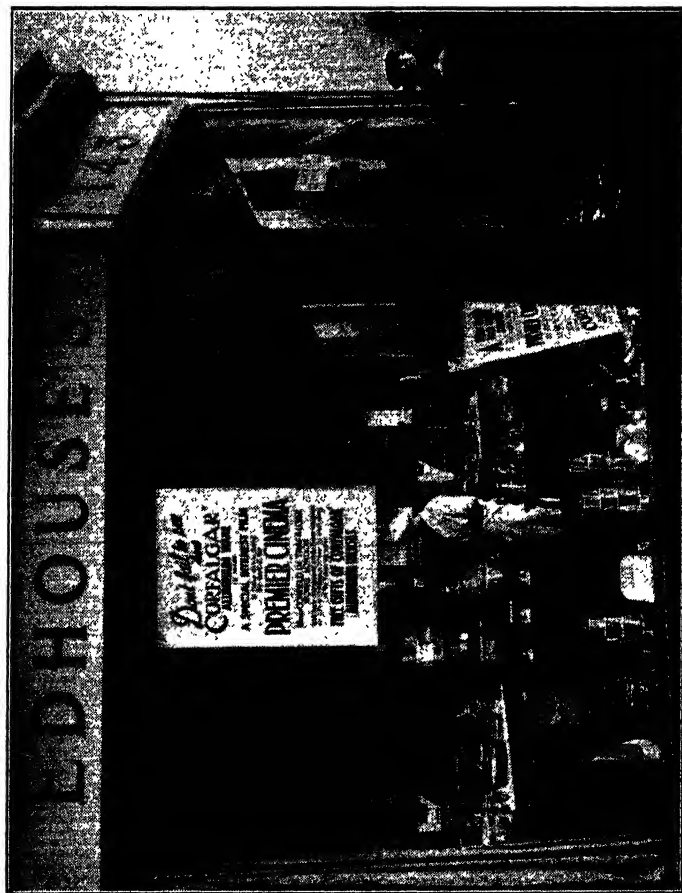
getting it known. He should not be ashamed of having advertised, and speak furtively of it, or refer to it in an apologetic way, and in a manner which suggests : " Well, there is no need for us to do it ; but we like to support the local paper sometimes, you know." Advertising regarded in this light is wasted ; but if he puts interest into it, and uses it as a known and recognized method of getting business, it will become so much a part of his business and such a valuable means of sales-promotion that he will not wish to do without it.

### **Linking Up the Display with the Cinema.**

Another manner in which the retail trader may link up his window display with advertising is in connection with the local cinema by the use of "tie-ups"—an Americanism, the use of which may perhaps be pardoned on account of its tersely descriptive character. It is occasionally possible to borrow coloured reproductions of the scenes from the productions, and to use them as backgrounds, especially where similar articles to those displayed in the window are used in the scene concerned. The manager of the local picture-house will generally be found willing to co-operate with retail traders in this manner ; for, by providing them with special features for their windows, he is securing additional publicity for the film. The benefit derived is, therefore, mutual. Indeed, in some instances, the trader who makes use of a "tie-up" of this kind is often offered a free advertisement on the screen, and/or on the theatre programme, for as long as the "tie-up" lasts. The display material available ranges from single "stills" (photographs from the film) to complete settings.

Cinema advertising may be said to be divided roughly into two classes—slides and films. The former consists of solus announcements by retailers, and the latter are intended mainly for use by national advertisers. These are in the form of story films, demonstrating the selling points of a product featured in a human and entertaining way ; industrial films, depicting the manufacture of a product ; and cartoon films, putting forward the advantages or particular features of commodities in a humorous manner ; and so on.

Retailers have excellent opportunities of linking up with this class of publicity, in the same way as they link up with manufacturers' Press advertising. The manufacturers usually acquaint the local retailers when any special films relating to their products are being shown in their neighbourhood, and suggest the arrangement of special window displays to coincide



By courtesy of  
 FIG. 48. A DISPLAY WHICH COINCIDED WITH A FILM STORY  
 "The Harboursmen"

with the appearance of their screen advertisements, so that both mutually benefit.

### **A Practical Example.**

Messrs. Corfield, Ltd., Merton Abbey, manufacturers of aluminium-ware, introduced a practical idea of this nature some months ago; but they have improved upon previous selling campaigns of this sort, by including a prize-giving scheme, which in addition to providing a further attraction to local residents, has the advantage that it allows everybody to participate, for the attendance at the cinema is increased, the local public have an opportunity of obtaining prizes, and the retailer gets the benefit of excellent publicity, improved sales, increased turnover, and a profit on the prizes won.

Arrangements are made by the firm for the exhibition of a film at the local cinema, dealing with the manufacture of aluminium, while simultaneously a special window display is made of their numerous aluminium products in the windows of a local hardwareman or ironmonger. The film and the prize-scheme are also advertised in the trader's window, and elsewhere, by means of special posters. Visitors to the cinema win prize-coupons in accordance with a pre-arranged scheme, usually on some numerical basis, one popular method being the awarding of a prize to every 250th person paying for admission. The prizes are obtainable from retailers who exhibit the special proprietary display, the vouchers being passed on to the manufacturers by the retailer, who receives a credit note in return, and thus makes the same profit as if he had actually sold the goods. The film is in the form of a 700-ft. story, entitled "Pots and Pans," and was produced by the Gaumont Co. Fig. 48, shows a representative window display which coincided with the run of the film locally.

## CHAPTER X

### SUPPLEMENTARY DISPLAY AIDS

SEASONABLE and topical effect—Scenic backgrounds—Crêpe paper, and methods of bringing it into effective use—Some recent additions and improvements

IN addition to essential display equipment, in the way of shelves, pedestals, stands, and specialized units for individual classes of goods, there are a great variety of fittings and accessories available for retail traders' use. These are more or less of a supplementary nature, and they are not always employed to the best advantage. Sometimes their use is overdone; at other times, failure to introduce them into the window or shop interior gives the display a lack of finish, which prevents it from being an unqualified success.

It has often been said that fittings are the basis of display, and this is no exaggeration. It is impossible to carry out the exhibition of goods on modern lines if reasonable use is not made of up-to-date display equipment. To this end, it is imperative that the retail trader should keep himself *au fait* with modern developments, and study closely all new display devices in order to ascertain to what extent they are likely to be helpful to him in his business.

#### **Linking Up with Local Events.**

The retail trader who keeps in touch with local events, such as the meetings of social and athletic clubs, the annual shows of horticultural and agricultural societies, gymkhanas, school sports days, fêtes, and the like, should link up such activities with his own goods as far as possible, and thus take advantage of the opportunity to introduce a topical element into his window display.

A sports meeting, for example, provides excellent ideas for

window display, for the trader who handles sports accessories can give up one of his windows, or part of a window, to a special display of seasonable goods of this description. But, apart from the display of actual goods, there are now available display aids specially intended for topical purposes. By means of a special process, it is now possible to have photographs of local events taken and reproduced in colour on canvas, which can either be used as a background, or, on a smaller scale, as a screen for making a special central or side attraction for the window.

National sports events, such as Cup Finals, Test Matches, Ascot, the Derby, the University Boat Race, can also be reproduced in a similar manner where desired, and all these tend to add to the interest which will be aroused in the window on the part of the passer-by. Scenic backgrounds are quite popular nowadays; but those which introduce real events and places and personalities are relatively new, and they have an obvious advantage over the imaginary scenes, which, although pleasing in appearance, have not that same power of attracting and holding attention.

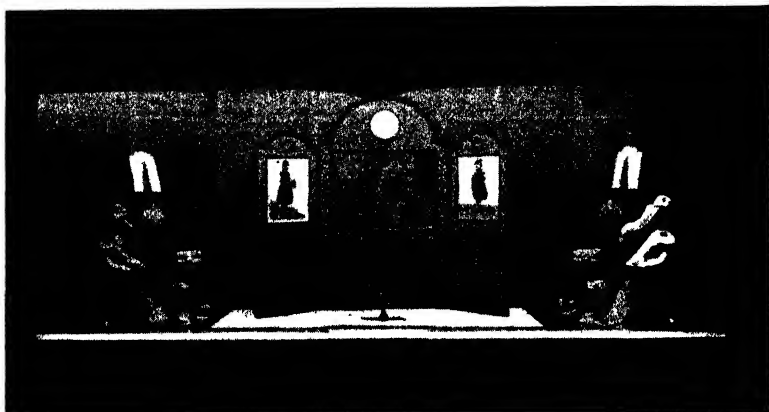
### **A Definite Motive.**

A great point in favour of the topical window display is that it tells the story so much better and more effectively than the "still-life" display of goods, and the main thing to remember, in arranging a window display of this nature, is to have a definite motive, or, as the salesmanship expert would call it, a selling point.

Good window displays attract attention and bring new customers, but displays which connect up with local events do more; they make people talk about the shop and the goods shown in the window, which has the result of consolidating the effect of the display, by arousing the interest of people who have not even seen the window. And, it is not only in connection with outdoor events that the retailer can use topical

display aids. In all localities, concerts, amateur theatricals, whist drives, dances, and other forms of entertainment frequently take place. There are wonderful possibilities for display in connection with such events.

These suggestions can, of course, be enlarged upon, and adapted to local conditions. In some windows, the use of a



*By courtesy of*

FIG. 49. A TOPICAL DISPLAY SETTING  
Screen features the new Lloyd's and two of its founders

*Textophote, Ltd.*

scenic background might be impracticable ; but scenic screens could be introduced on the same lines. Both types are obtainable in transparent form, which can be illuminated from behind, and thus made equally valuable as display aids by night as well as by day. These transparent types are obviously of more use in winter than in summer.

Backgrounds of this type can be obtained in the following sizes and qualities. Size 5 ft. by 3 ft. 4 in., finished black and white, or in natural colours. Size 7 ft. by 5 ft. with similar finishes. For use in multiple shops, sets of these backgrounds can be obtained at proportionately reduced prices.

Such a background, combined with an attractive display of seasonable goods, should tend to make the window a considerably more potent factor in increasing sales ; for it not only



adds to the appearance of the display, but enables the window to attract a greater degree of attention.

An outstanding example of the use of topical effects in the retail shop was afforded by the windows of the Fenchurch Street branch of Austin Reed, Ltd., at the time of the opening of the new Lloyd's by their Majesties the King and Queen, on 24th March, 1928. The display man here took advantage of the public interest which had been aroused in the event, and of the fact that the shop would be passed by their Majesties on their way to perform the opening ceremony.

In this particular case, the windows were stripped of displays, and in place of the usual show of articles of men's wear, screens were arranged to form a complete window setting. In the upper part of these screens coloured reproductions were shown of the old and new Lloyd's and of their Majesties the King and Queen, in the respective windows.

### **The Window as a Propaganda Medium.**

This is an instance in which it pays a trader to scrap all attempts at merchandise display, for the event had a strong local as well as a national interest, and of the thousands of people who thronged that neighbourhood round about the time of the opening, few would have been attracted by a display of ties while their minds were full of thoughts of the event taking place; but doubtless many people in recounting the ceremony to their friends also mentioned that there was a special "show" of pictures in an Austin Reed shop near-by.

It is not always realized that, although the main purpose of the shop window is to sell goods, there are occasions when it can be converted into a medium of publicity or propaganda, and used more effectively in this direction than in its normal capacity as a means of influencing immediate sales.

Another material useful for display purposes is fibre panelling. One variety of this can be employed over and over again, and repainted whenever a differently coloured setting is desired.



*By courtesy of*

FIG. 50. A WINDOW SETTING OF FIBRE PANELLING

*Beaver Board Co., Ltd.*

Portable display panels and screens in 3-ply, laminated woods, fibre, and other materials enable the retailer to make frequent changes in his window, and another advantage about such display accessories is that when not in use, they can be packed flat and stored away without taking up a great deal of space.

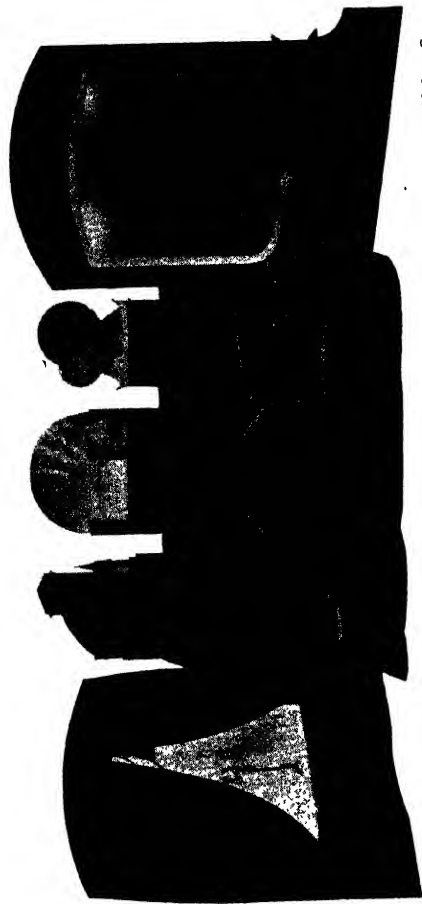
One type of laminated board is now obtainable in panels  $\frac{3}{4}$  in. thick, 36 in. to 48 in. wide, and in lengths of from 8 ft. to 16 ft. In this form it is easily adaptable, and can be used for temporary purposes as a window background. A good example of the effect of this material in use is afforded by the window display shown in Fig. 50.

### **Cut-out Display Settings.**

Figures and objects cut out in plywood, cardboard, fibre, or other similar materials are becoming increasingly popular for window display purposes. These, known as "cut-outs," can be obtained from firms specializing in the production of display materials. For introducing a realistic effect or for adding a "human touch" to the window, they are extremely valuable, and serve the same purpose as the wax model, with the additional advantage that they take up much less room; can be packed flat when not in use, and are infinitely less expensive. Figs. 51 and 52 are good examples.

Crêpe paper is an excellent material for window display, for it can be obtained in nearly one hundred different shades, and used in an infinite variety of ways. The ordinary crêpe is invaluable for background purposes, while for decorative use in the window it can be cut into strips. To do this, all that is necessary is to slip the paper out of its wrapper the required width, run two or three pins straight through the packet and the paper to keep the crêpe from slipping; cut through the entire thickness with sharp scissors.

The crêpe can be given fluted or ruffled edges by holding the edge of it between the thumb and forefingers in both hands, then pushing away with the left thumb and pulling forward



*Display Makers Co.*

FIG 51 A COLLECTION OF CUT-OUT DISPLAY FEATURES

*By courtesy of*

with the right forefinger. The paper is moved a little after each section is done, and the action is repeated until the whole strip is fluted.

This material can also be converted into tubes which will give a finish to the top, bottom, sides, or front of the window. The method of doing this is as follows: Cut a strip of crêpe



*By courtesy of*

*Thames Board Mills, Ltd.*

FIG. 52. A DUTCH WINDOW DISPLAY WITH A BACKGROUND OF CUT-OUT PANELLING

three times the width required for the finished tube; fold one edge of the strip at one end, dull side out, to the centre. Fold the other edge in the same way, taking care not to make a crease on the folded edges. Then fold over the end of the folded strip two or three times. Tack the folded strip in place, and fold the other end of the strip in the same way, then pull, and the tube will form.

In cutting the length of the paper for the tube, make it 6 in. or 8 in. for each foot to allow for the proper stretching, and it should always be remembered that, in making tubes,

it is very necessary to have the crêpe the dull side out or the tube will not shape itself properly.

Another means of adding to the decorative effect of crêpe paper is to wave it. The method of doing this is to take a few folds of crêpe, or such portions of folds as may be necessary for the display, and, with the dull side outwards, roll fairly tightly over an



*By courtesy of*

*Priestley Studios*

FIG. 53. A SALE ANNOUNCEMENT IN  
THREE-PLY WOOD



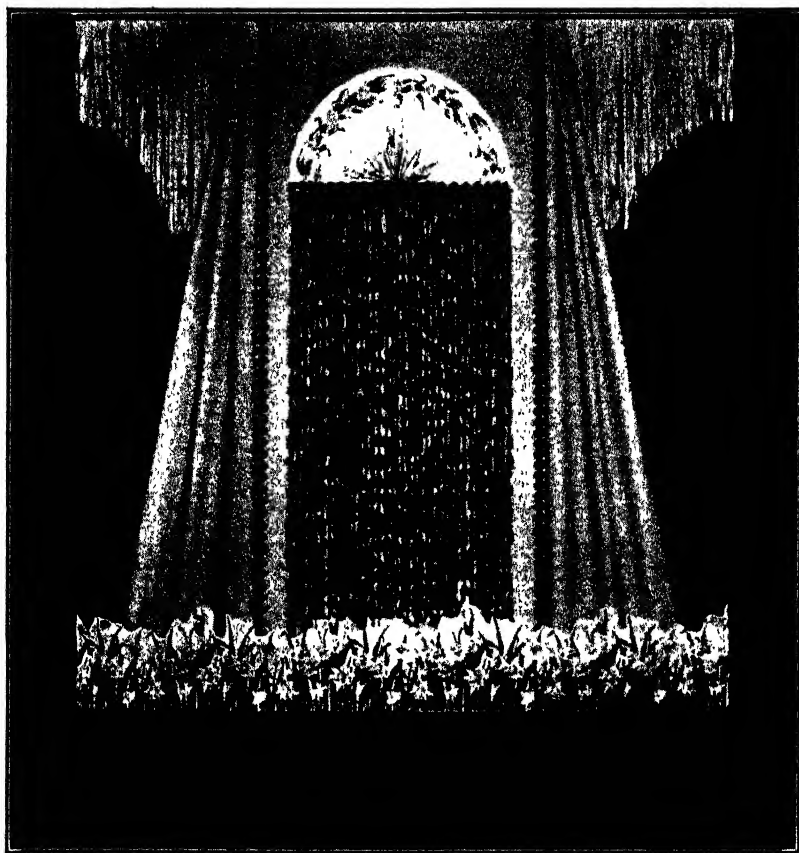
*By courtesy of Priestley Studios*

FIG. 54. A THREE-PLY  
SHOWCARD

ordinary round ruler or stick about  $1\frac{1}{2}$  in. in diameter, then, holding the ruler upright, press the crêpe downwards about an inch at a time until completed, thus compressing the width of the crêpe into a small compass. The crêpe should then be taken off the ruler, slightly extended, and unrolled, when it will be found to possess the wavy surface desired.

Crêpe paper can also be converted into rosettes for window display purposes. This is done by cutting a strip of the paper into the width required for a finished rosette. The next step is to fold the paper edge to edge taking care not to make a crease on the doubled edge. Fold the left-hand end of the strip down diagonally. Gather the paper round this, holding it tightly at the bottom, wrapping it round and round and gathering slightly at the same time, until the correct size is obtained. Fasten slightly with spool wire and cut off any

surplus paper below the fastening, or, alternatively, hold the finished rosettes together in the hand, and fasten them in



*By courtesy of*

*Dennison Manufacturing Co., Ltd.*

FIG. 55. A COMPLETE WINDOW SETTING OF CRÊPE PAPER

place with the same tack that holds them in position in the window.

Fig. 55 shows a window in which the setting is produced entirely by crêpe paper.

Directions for this are: First fit the centre panel plain with

apple green crêpe. Then fix in position the two inverted curtains. The slashing at the top of the window is now also cut from apple green crêpe and trimmed to the shape illustrated.

Crêpe paper slashing or fringe is cut across the grain of the paper. Unfold the paper and cut off pieces through the width of crêpe of the desired length for the depth of fringe. Fold up the lower edge within 3 in. or 4 in. of the top. Redouble several times, then beginning at the right-hand side cut as finely as possible through all the thicknesses at once, but leaving the heading uncut. Shake out and fix in position, using two thicknesses of the slashing. Before making slashing it is desirable to stretch the crêpe paper.

### **Festoons and Fans.**

Next fix the two grass green festoons at the edges of the centre panel as shown. Five feet of daffodil decorated crêpe is taken, folded backwards and forwards (concertina fashion), pinned at one end, and this will form the fan which is fitted to the plain apple green crêpe with ordinary pins. Below this fan is fixed grass green slashing (also by means of ordinary pins).

The daffodil crêpe used at the bottom of the background is cut out roughly to the outline of the flowers and then fixed in position. The base is covered with quilted grass green crêpe paper, and edged with a tube of the same colour.

Materials required for a window 8 ft. wide, 7 ft. 6 in. high, and 3 ft. deep are as follows—

Five folds apple green crêpe paper.

Three folds grass green crêpe paper.

Two folds daffodil decorated crêpe paper.

Two grass green festoons.

### **A Display Man's Difficulty.**

Retail traders often complain of the disadvantages of dressing their windows in the full view of the public. Some display men make a practice of building up their displays behind



drawn blinds, but there are three difficulties arising out of this. In the first place, there is no means of judging the effect from the front of the window. Secondly, the display has to be carried out under a strong artificial light at close quarters, and, thirdly, there is always the possibility that, with even only one blind drawn at a time, customers may be turned away under the impression that repairs are being carried out and that, for this reason, they may not get proper attention.

But, over and above all other considerations, is the fact that, for a fairly lengthy period the window space is being entirely wasted, and people who might be drawn into the shop by an attractive display, even though they had no original intention of making a purchase, are passing by, probably without even knowing the nature of the trade for which the particular retailer caters.

It may be said that the difficulty can be overcome by dressing the window before or after business hours ; but here again, the trader is beset by many disadvantages and drawbacks. In winter, the dressing, whether carried out in early morning or late evening, is done under difficult lighting conditions, while from the point of view of the staff, neither in summer nor winter is it fair to trespass on their leisure hours.

### **An Elevator Window.**

A device which overcomes all these difficulties in connection with window dressing has recently been produced in the form of an elevator window, comprising a movable platform which can be worked up and down, replacing the ordinary rigid window base.

In conjunction with this platform, two window cabinets are used, and, it is claimed, that, by the use of the contrivance, window display can be changed in a few minutes. The method of operation is simple ; the platform, bearing the window display cabinet is lowered into the basement or raised to the first floor by means of a hand-operated lift. .

The cabinet exactly fills the window space and is fitted with small wheels which run on a metal track. On the arrival of the platform on a level with the basement or first floor, the cabinet is wheeled away on a short branch line of metal tracks, and is replaced by a newly-dressed cabinet on a similar platform on another set of tracks, which, in turn, is raised (or lowered, as the case may be), into the window space.

A certain amount of space is required in the basement, or on the first floor, for the laying of the tracks, branching a short distance in two directions ; but in the shop of average size, no difficulty would be experienced in this direction, particularly where the basement is used as a storeroom.

In the large store, where several elevator windows might be kept in frequent operation, and the saving in man-power thus justified, the plant can be operated by electricity, if so desired.

It is interesting to know that there are smaller adaptations of this appliance available, whereby, if it is desired to convert only the centre portion of a rigid window to act upon the movable principle, this can be easily done. With this small device, the background and general setting of the window would remain the same, and only the central feature would be changed. This suggests endless possibilities for introducing special lines of merchandise in the window. Passers-by, while waiting for the next display to arrive, thus have opportunity to examine the remaining section of the window.

It will easily be seen that there are many advantages to be gained by the use of this system of elevator windows, from the point of view of saving time alone, for while one cabinet is in the window displaying the goods to passers-by, the other one is in the basement being dressed, and it thus becomes possible to arrange for regular daily changes, or, alternatively, to show three different window displays a day, by changing the cabinets, say, at midday, and again just after closing time. Under this method, the cabinets might be left with the same displays for a period of several days.

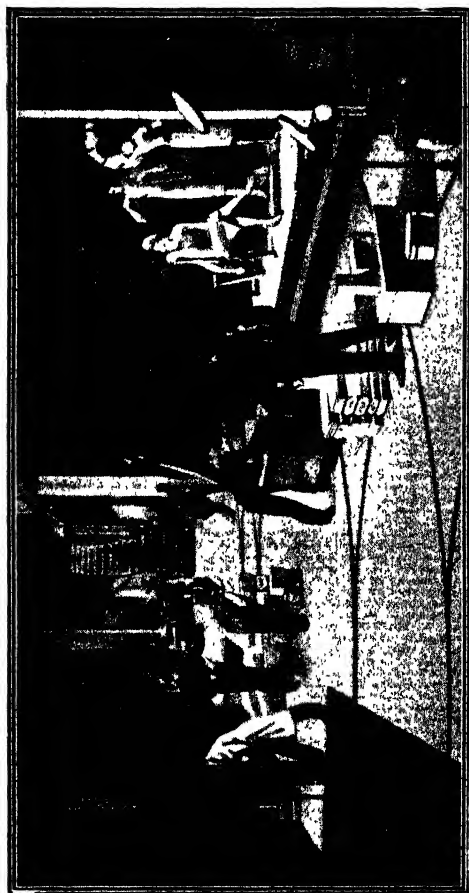
An even greater advantage is that the dressing can be carried out at leisure, for the display man no longer has the harassing thought that the work of the window is being held up while he is preparing a new display ; and under ideal conditions, in so far that he can apply logical principles and dress the window from the back (stepping back from time to time to survey the effect), instead of from the front, as heretofore under the ordinary cramped conditions. He has his work in front of him the whole time, and can watch progress without the trouble of climbing through the back of the window, and passing into the shop and out into the open street.

Fig. 56 shows a readily-dressed window cabinet on the track-platform in a store basement, about to be wheeled to the lift well preparatory to being raised into the window. It will be seen that both the merchandise and display fittings are ready to hand, thus saving further time, which was formerly spent in transporting them through the shop.

### **Avoiding Condensation.**

During the winter months many traders, whose premises are not entirely modern, are worried by the perennial bugbear—the misty or steamy window. This trouble is caused by bad ventilation, the fact that the interior of the window is warmer than the air outside causing moisture to condense on the glass. It can generally be avoided if some means is adopted of allowing cold air to circulate freely inside the window, and this can be done by the introduction of a number of perforated tubes with inlets at the sides of the window. But the structure of the shop-front does not always permit of this, and other artificial methods of preventing condensation have to be employed.

With modern shop-fronts, the trouble seldom arises, for adequate ventilating facilities are provided as part of the structure ; but, even in the old-style shop, there is generally one means or another of overcoming the difficulty. One method is the use of calcium chloride. This has the property



*"Drapers' Organiser" and Smith, Mayor, and Stevens, Ltd.*

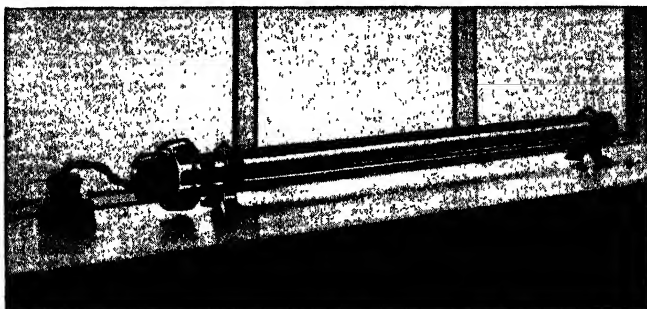
FIG. 56. PREPARING A DISPLAY IN AN ELEVATOR WINDOW

*By courtesy of*

of absorbing moisture when applied to the glass, but the effect of its application is of only temporary duration. There are also several forms of pastes available for application to the glass ; but these are never really satisfactory, for they tend to collect the dust and thus to defeat the very ends for which they are employed.

### **Anti-condensation Preparations.**

Several forms of branded anti-moisture liquid are now on the market. These have more lasting results, and are supplied in



*By courtesy of*

*General Electric Co., Ltd*

FIG. 57. A WINDOW HEATER

bottles or tins of varying sizes, according to requirements, and applied evenly and thoroughly to the glass with a soft cloth. For one variety it is claimed by its producers that, after a few applications, the particular liquid will prevent the window glass from becoming misty or blurred for from three to six weeks at a time. Applied on the outside of the glass each time the window is cleaned, it will also prevent the panes from becoming blurred by rain or damp atmosphere.

It is an interesting fact in this connection that glass viewed under a microscope looks like a gramophone record—the surface is undulating and appears to be made up of a series of hills and hollows. The tiny hollows are full of air, and, being very much smaller in size than the globules of water that are formed

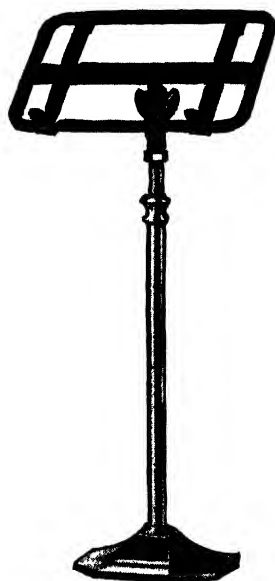
by condensation or deposited by rain, they cause the water to protrude and to give the window a steamy appearance.

One method of eliminating this is to apply a liquid which will drive out the air and fill up the hollows, thus making the surface of the glass quite flat. At the same time, the fluid must be one which will absorb as much moisture as possible and remain effective for a reasonable time.

Before applying, the glass should be thoroughly dried with a clean cloth, and it is preferable to apply the liquid with a silk rag, and to rub evenly over the glass with a firm pressure. A second application soon after the first makes the result doubly effective. The first application should be allowed 20 min. to dry.

Traders who use motor delivery vans will find the liquid of equal value in preventing the windscreen of their vehicles from becoming blurred by rain or mist.

Another type of anti-condensation device has recently been put on the market, which consists of a brass tube enclosing electric heating elements. Placed horizontally along the base of the display window, it causes an ascending current of warm dry air to cover the inside surface of the window, making it impossible for any moist air to come into contact with or to condense on the pane. The tubes are light and compact and are made in lengths of from 2 ft. to 8 ft., finished in a copper bronze which makes them unobtrusive. The heating element is entirely enclosed within a heat resisting insulator, which, in turn, is protected by the outer tube, so that there is



*By courtesy of Oliver White, Ltd.*

FIG. 58. AN ADJUSTABLE  
DISPLAY STAND

no danger of any inflammable display material becoming ignited.

Where these electric tubular anti-condensation devices are installed, it is advisable that they should extend the whole length of the shop window to within approximately 4 in. of either end, and they should be placed about 2 in. or 3 in. from the glass. Fig. 57 shows one of these window heaters specially constructed for preventing condensation.

### **A Time- and Labour-saving Display Stand.**

Among the interesting additions to display equipment is a display stand which allows all movements—telescopic, turning, and tilting—to be controlled by the thumb and forefinger of one hand. A stand of this description is shown in Fig. 58. With most display stands it is necessary to make adjustments with one hand whilst screwing up with the other. The advantages of this stand lie in the fact that alterations can be made in adjustment without disturbing the window display or removing the stand. Stands of this type suitable for different trades, such as confectionery, footwear, and drapery, are available in varying sizes.

## CHAPTER XI

### COMBINING STORAGE WITH DISPLAY

COUNTER showcases—Hygienic food display—Hanging fittings for garments  
—Wardrobes—Wall fittings

MANY traders do not make the best use of the facilities which their counters afford them for display. Some of them complain that display stands take up so much room, that they interfere with the service or with the packing of the goods.

One type of auxiliary fitting for counter use, however, affords facilities for counter display, but also leaves reasonable space for service. This is a frameless plate-glass counter case, and one of its outstanding advantages is that it enables the goods to be exhibited to full advantage, but under cover, so that, in addition to being displayed attractively, they are also kept in cleaner condition.

Petty pilfering and unnecessary handling are avoided, and customers, although prevented from touching the stock, can nevertheless inspect the various products with the same ease as if they were displayed loose on the counter. These cases also prevent the dropping of cigarette ash on the goods, or the danger of thoughtless customers coughing over the display.

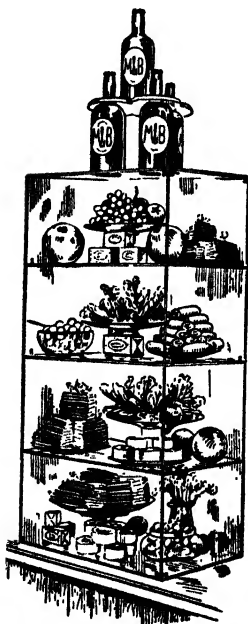
#### **Space left for Service.**

It is possible to have the top of the counter completely fitted with these display units, and yet leave reasonable space for packing at the back. Tall cases, similar to that shown in Fig. 59, can be placed at each end, and, if the counter is a long one, in the centre as well. These cases are 30 in. high, 14 in. wide, and 10 in. back to front, and are fitted with three plate-glass shelves inside. Between these tall cases, it is possible to arrange specially constructed flat cases. Standard types of these are 33 in. long, 7 in. high, and 10 in. back to front ;



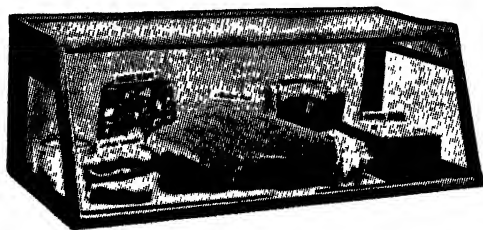
but special sizes can be obtained to the retailer's requirements. Serving spaces are arranged between the tall showcases, and the beauty of the arrangement is that a customer can inspect other goods while she is being served with those for which she has asked. Alternatively, each showcase can be used as an independent unit, and placed in any position in the shop where displays are advisable.

Present-day hygienic methods demand that food products particularly shall be displayed for sale under cover; but present-day methods of quick service and easy accessibility of goods also demand that goods for immediate sale shall be within reach without the necessity for opening doors or removing fittings and display accessories.



*By courtesy of A. Corbetti & Co.*

FIG. 59. A FRAMELESS  
COUNTER CASE



*By courtesy of*

*Parnall & Sons, Ltd.*

FIG. 60. AN HYGIENIC SHOWCASE FOR  
COUNTER USE

A type of counter showcase which fully conforms to all these requirements is fortunately available for the retailer's use. The one shown in Fig. 60 has been designed to comply with the public health regulations. It is fitted with a ventilating door at the back, with a disappearing action, which causes it to slide inside the top of the case as it is opened, thus leaving the back of the case exposed, and permitting the quick and easy removal of any item without necessarily disturbing the remainder of the articles displayed.

The showcase also has a ventilating panel at the top of both ends. The top, front, and ends of the showcase are fitted with clear plate-glass, and it can be obtained framed in either polished mahogany or white metal in standard sizes of the following dimensions: length 37 in., width at base 16½ in., height 13½ in., width at top 11½ in.

### **A Showcase for Food.**

There is also another type of frameless counter showcase obtainable, specially suitable for the exhibition of pastries and cakes, or, indeed, any articles of food. This is fitted with glass sliding doors at the back, and inside are two plate-glass shelves which are supported on narrow glass strips affixed to the glass panels at each side. The front and ends are clamped together instead of being fitted with a frame, so that there is nothing to conceal any section of the interior display, and it can be viewed to equal advantage from any angle. A similar counter case to this can also be obtained without doors. The standard size is 1 ft. 6 in. high, 1 ft. 6 in. deep, and 2 ft. 6 in. wide; but cases can, of course, be made to any length required.

Counter showcases of a somewhat similar kind for independent or group use are obtainable in a large range of sizes. These, of slightly cheaper construction, are so made that they can be assembled by a member of the staff, the front, sides, and top being clipped together, and held in position by screws, the shelves being merely supported by glass brackets already fixed to the glass sides.

An alternative method of protecting the counter display is by the use of glass counter guards. These can be fitted to counters of glass, wood, or marble, and are obtainable in several different forms. One type consists of a glass front only, made up of a series of glass panels fitted to metal uprights. Another type can be obtained fitted with a shaped glass front, and having adjustable brackets on the metal

uprights for the support of glass shelves. The metal fittings are supplied with either a polished and lacquered or a nickel-plated finish.

Still another type of counter guard is available with glass top and ends as well as a glass front, the larger varieties having back supports and wide glass shelves at the top. One standard size for the latter is 12 in. high, with 18 in. top and ends. Another is 12 in. high, with a 10-in. top shelf, in lengths of 6 ft. with three brackets, 8 ft. with four brackets, and 10 ft. with five brackets.

### **Storing and Displaying Garments.**

The handling of garments in such a way that they are afforded the maximum amount of prominence has always presented a big problem. Unable, for reasons of space, to display every mantle, costume or underwear garment individually, the draper has had, in the past, no alternative but to hang or pack his goods in cupboards or drawers out of sight of the customer, and to take them out for a customer's inspection and replace them one by one after a selection has been made.

Modern fittings which afford facilities for storing and displaying the goods simultaneously, have overcome these difficulties.

One type is a revolving gown stand which has a seamless steel stem attached by locking nuts to a heavy base. A revolving bracket of solid brass, fitted with six detachable carrier rails, revolves easily on a bush which is adjustable to any height and permits of the display of a similar number of articles on each side of the stand.

Another stand is fitted with a rotary wheel. The basic principle of this stand is that each garment is suspended on a separate display bracket, which enables it to be shown without being removed from the bracket. The wheel rotates on the upright, and thus allows the whole of the garments to be examined without the removal of a single one. •

In operation the wheel is rotated until the desired garment is reached ; the garments on either side are then pushed back, leaving the one selected hanging alone. The hook of the bracket is then turned so that the garment faces the customer, and attention is concentrated on the one garment, which can then be described and examined at leisure without removal from the stand.

### **Using the Column for Display.**

Many shops and showrooms have metal columns or pillars which might well be employed for display purposes. A column clamp fitted with display brackets permits of an effective use being made of these necessary supports.

Other systems of hanging which can be adapted to existing cases and fixtures are half-wheel brackets and strip-sockets. These can be arranged in any showroom without detracting from its general appearance by unsightly fittings.

The retailer who is contemplating the installation of a new system of hanging garment fittings should examine a system of sectional sliding rails which enables a stock of garments to be kept without danger of crushing, and allows stock to be separated at any section to facilitate the replacing of items sold. This fitting is specially suitable for high-grade garments of all descriptions, and obviates the crushing of expensive trimmings, ornaments, and the like.

A useful type of bracket which serves a double purpose is the slotted bracket, which enables a quantity of garments to be exhibited in parts of the showroom where it has not been possible to display previously. The construction of these brackets gives the maximum amount of strength and weight-carrying capacity. They are supplied with steel pegs which fit into specially constructed sockets.

For the hanging of individual garments, it is now possible for the retailer to purchase a special type of hanger in plywood or leather board, bearing his name, address, and any advertising

matter he desires. There are several different shapes of these hangers, and the costumier or outfitter has a choice of a number of qualities.

Of value to retailers who file their trade papers for reference is an adaptation of this hanger which is constructed to hold magazines and journals. This device should also be of value to the trader who finds it necessary to keep a large number of catalogues for reference purposes.

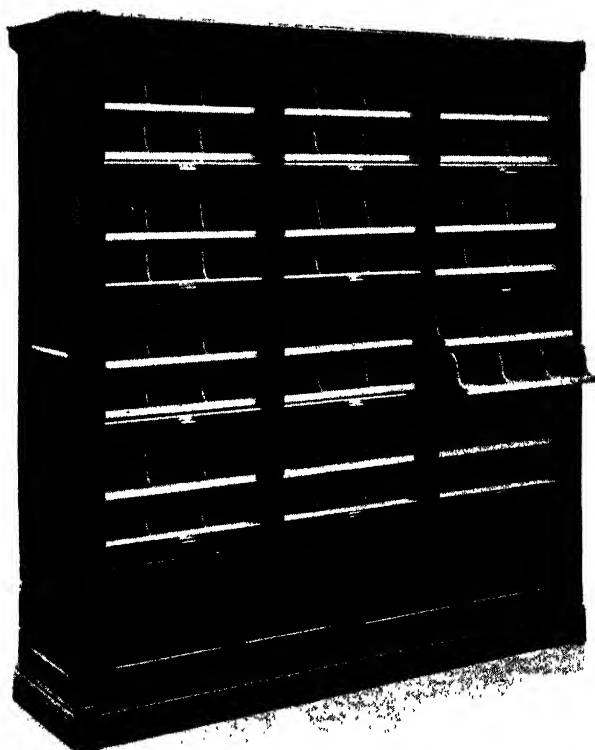
### **Fittings which Facilitate Service.**

The practice in most modern retail establishments is to have the maximum amount of stock on view. This, in addition to saving time in recording the movements of stock, also facilitates service. Customers are able to see at a glance what they require and, in the case of drapery and allied trades, assistants merely have to remove drawers or trays from the counters or wall fittings.

The latest varieties of wall fittings for this class of business are equipped with pull-out trays, shaped to hold every type of garment, except outer wear, and are rendered entirely dustproof by the use of disappearing glass flaps. These flaps pull out from the bottom, and, instead of projecting as formerly, now totally disappear into the top of the section which they cover. Some makers fit rubber stops to prevent noise when opening, and a cover-board under each flap to prevent the movement of the flap from damaging the goods. Alternatively, the fittings can be fronted with sliding glass panels or be equipped throughout with glass-fronted drawers. A modern wall fitting is shown in Fig. 61.

Wall fittings can, of course, be built up on the unit principle, and a frequent practice is to have each section given up to a different class of apparel, with pediment signs over each section indicating the contents. These units generally have plain drawer fittings at the bottom for reserve stock, and are usually carried to a height of from 5 ft 6 in. to 7 ft. If the

trader so desires, they can be dressed out at the top by means of display stands, or, alternatively, have a neat showcase fitted at the top, fronted with sliding glass doors.



*By courtesy of*

*Courtney, Pope & Co., Ltd.*

FIG. 61. A WALL FITTING BUILT UP ON THE  
UNIT PRINCIPLE

Fitted with disappear-as-you-lift flaps and pull out trays

### **Interchangeable Units.**

There are numerous varieties of wall fittings, and little useful purpose would be served by attempting to describe them all. Standard types are produced for most trades. For the small shop, devoted to the sale of drapery, haberdashery, men's wear and so on, those with interchangeable units are probably

the most serviceable, as traders can arrange whatever combinations they like.

In the ready-to-wear departments, the same principle of having everything on show at the same time can be applied. Special centre wardrobes and wall cabinets for hanging men's suits, overcoats, dressing-gowns, or women's jumpers, blouses, costumes, and so on, are now available, with disappearing glass doors, which slide easily and silently into the sides of the cabinet. The inside is fitted with double- or single-deck racks with capacity for 200 suits, or 100 overcoats, as the case may be. Fig. 62 shows a ready-to-wear department in a modern men's wear store fitted out in this manner.

The racks swing round on a centre pedestal, so that any garment may be felt and examined by the customer and then removed for trying-on without disturbing the remainder. These revolving racks are also obtainable apart from the cases, for erection in existing wardrobes or wall cabinets.

For shops where space does not permit of the installation of revolving wardrobes, special wall cases are obtainable, fitted with hang rods which pull forward on a roller carriage, and bring all the garments within range of easy inspection by the customer.

### **Portable Stands.**

A comparatively recent addition to this class of fitting is a mobile garment stand with a hanging bar 6 ft. high, enabling the garments to be displayed below eye level, and thus affording a clear view of the showroom or shop. It is mounted on triple ball-bearing castors, and so constructed that, although easily twisted round or moved about, it is impossible to overturn it. The hanging bar is nickel-plated, while the frames themselves are finished in cellulose enamel of antique bronze, silver oxidized, maroon, mid-brown, French grey, or copper lacquer.

Fixture boxes on open shelving have been replaced to a



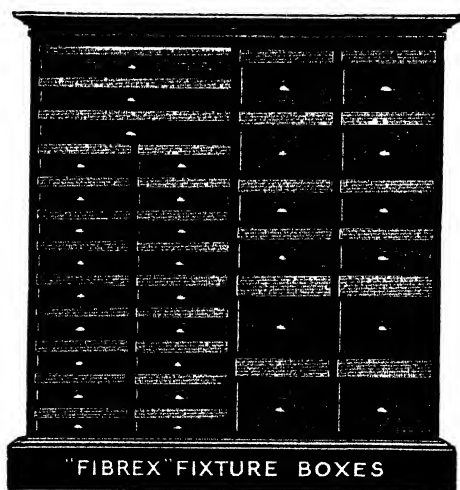
*By courtesy of*

*New Way Equipment Co., Ltd.*

FIG. 62. A READY-TO-WEAR DEPARTMENT



great extent in drapers' shops by glass-fronted wall fittings, which combine a capacity for holding quantities of stock with facilities for the attractive display of goods. These, with their sliding panels, or disappearing flaps, present obvious advantages over open shelving; but, on the other hand, in the small shop, there are some positions in which the fixture box may still be used to advantage. There have been many



*By courtesy of Underwood Manufacturing Co.*

FIG. 63 A COMPACT FIXTURE BOX UNIT

improvements effected in the production of these fittings of recent years. The importance of a uniform style and colour has become more generally recognized, and, although they are generally constructed of green-coloured fibre, or covered with dark green box-cloth or leatherette, this is not necessarily the only colour available.

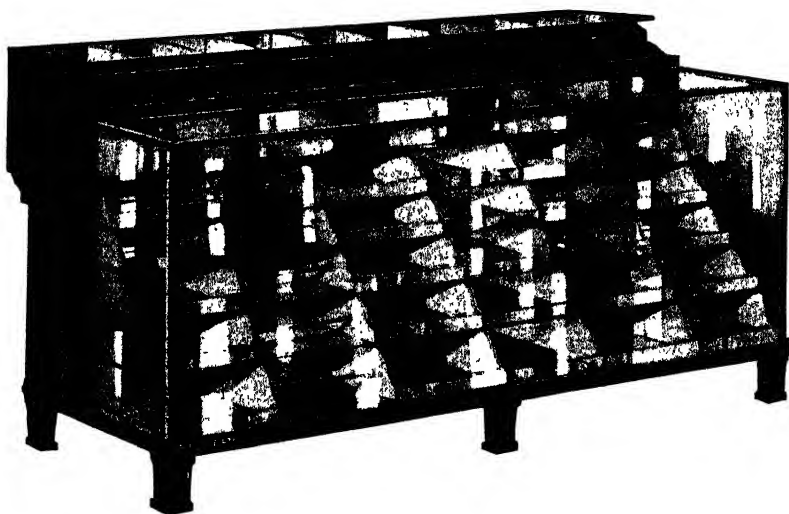
A pleasing effect can be produced by having them covered with a coloured material which blends with the shelving or other fittings, or with the general colour scheme of the shop interior. The boxes themselves are constructed of a variety of materials. Some have wood sides with millboard lid and bottom, others are of three-ply wood or fibre throughout.

The fall-front type is popular. These are constructed to facilitate the removal of the goods. As the lid, which is part hinged, is lifted, the front falls, and the contents can then be removed without taking the box from its shelf. The boxes are fitted on the front with combined card-frames and handles

in metal, which can be obtained with oxidized or other finishes to match the general scheme of decoration.

Units complete with fixture boxes of various sizes are now available, and an example of these is shown in Fig. 63. Fittings of this description are obtainable in dark green, tan brown, and fumed oak.

For all intents and purposes, counters of the present day fulfil the same function as showcases, but with the additional



*By courtesy of*

*A. Edmonds & Co., Ltd.*

FIG. 64 A QUICK-SERVICE COUNTER

advantage that they serve a more utilitarian purpose as well. The customer who approaches the counter with a definite purchase in mind can hardly fail to be attracted by the range of articles displayed underneath the glass, and the chances are that she will see other articles which make an appeal to her, and will buy while she is in the mood.

Counters vary according to the requirements of the trade, and the nature of the business. Those which provide scope for storage as well as display are generally fitted in the upper

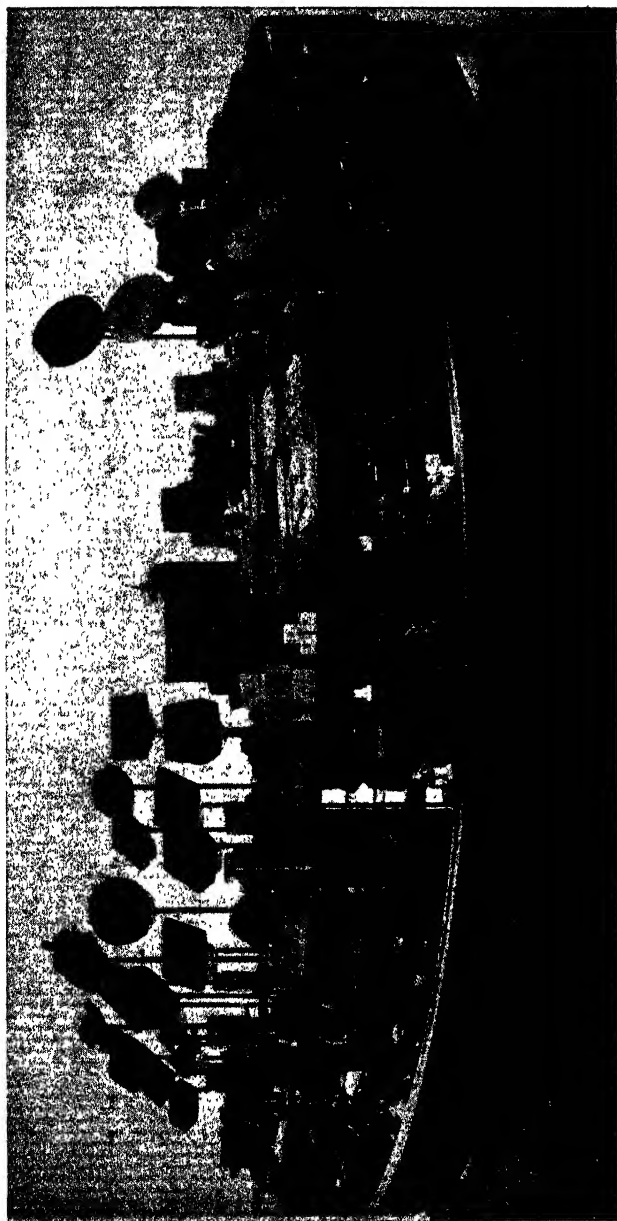
part with a plate-glass shelf, which can be dressed out with varied displays, behind which are mirrored glass sliding sashes. Below this shelf, from three to six tiers of trays are arranged. These graduate in depth towards the top, and have open fronts which permit their contents, or a representative selection of them, to be examined by customers. The trays generally have ply bottoms and oak backs, and pull out at the back of the counter, so that when customers have indicated their requirements, the tray can be placed on the counter to enable them to make a closer inspection. Fig. 64 shows a counter fitted with five rows of serving trays, and two rows of fixed trays behind the serving space.

Standard types of trays are available for use with these counters, divided into partitions according to the class of article for which they are intended. Some of them have a stock section at the back divided by a glass partition from the display section in front, while others are entirely open ; but both serve the same purpose of enabling customers to make their selections directly from stock, and thus to eliminate the necessity for littering the top of the counter with an array of drawers and boxes before the sale can be effected.

An average size counter of this type would be 8 ft. long, 2 ft. deep, and 3 ft. 6 in. high, in oak or mahogany, or any other finish to blend with interior decorations.

### **The Cabinet Counter.**

In capacious shops where glass-fronted wall fittings are used for stock, in addition to the various showcases for display, the use of tray-fitted counters may not always be necessary, and cabinet counters may be preferred. These have plate-glass display cases at the top, with parquetry bases, fitted at the back with airtight fall-down flaps, opening sashes, or sliding doors. The lower section is carried out with panelled or inlaid front and ends, with either drawers at the back, or a recess for wrapping paper.



*By courtesy of*

**FIG. 65. A CONFECTIONERY COUNTER**  
which affords maximum facilities for display

*Wm. Mason & Son, Ltd.*

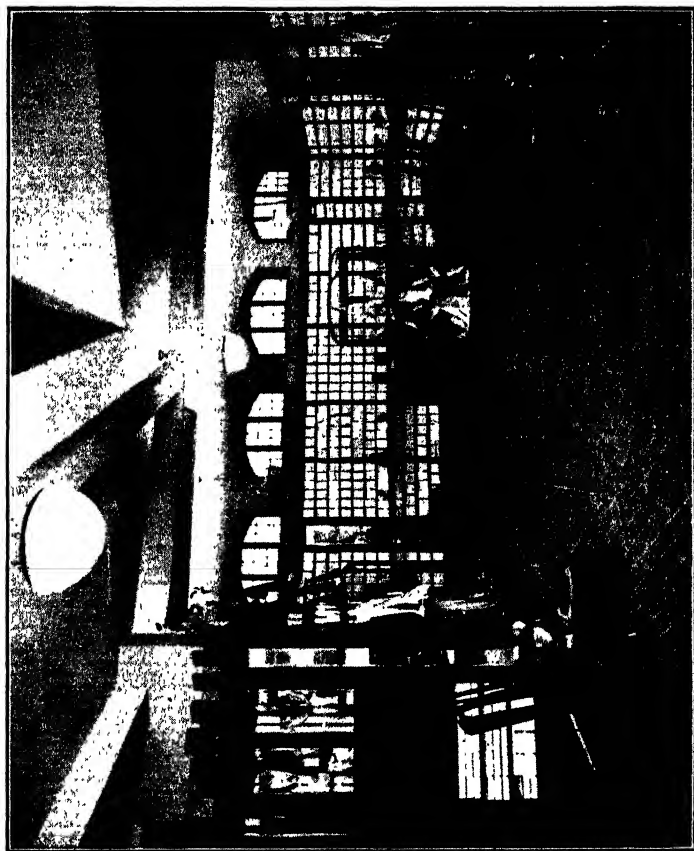
For retailers who do not wish to go in for permanent fixtures, shop-fittings on the unit principle are to be recommended. These are bases on the always-complete-but-never-finished idea. Each unit is complete in itself, or can be made the component part of an entire interior fitting. The units are simply placed one on top of the other, or alongside each other, and by the addition of side framings, a cornice on top, and pilasters which conceal all joints, combine to form a complete fitting. They can be added to or divided whenever desired.

### **Encouraging the Leisurely Purchaser.**

In the modern retail store, quick service and representative stocks are most essential ; but they are not the only important considerations. In almost every good-class shop, a percentage of the customers have time at their disposal for leisurely purchasing, and the whole atmosphere of the interior should imply this. There should be every inducement to customers to linger and make careful selections without feeling under any obligation to hurry. Quick service is all very well, but it should not be so quick that it rushes customers into making their purchases, and gives them a feeling that they must get out of the shop as quickly as possible. Efficiency is excellent, until it becomes a fetish, and turns shop assistants into robots, so that customers, instead of feeling at their ease in the shop, act as if they are at a post office or railway booking office, where they must ask for what they want quickly, and move on, in order not to delay other people engaged on the same quest, or to disturb the mechanical routine of the staff.

Standardized fittings are suitable for some shops ; but, in the high-class establishment, or in the store catering for fairly well-to-do customers, space considerations, as far as stock is concerned, must be subservient to general effect.

Comfort must be one of the predominating features, but it must be remembered that every piece of furniture and equipment used is a means to an end—sales. The sales atmosphere,



*By courtesy of*

FIG. 66. AN INTERIOR

*Wm. Mason & Son, Ltd.*

planned with a view to customers' comfort and convenience

however, should never be too apparent. The whole scheme of the lay-out and decoration must be one of subtle suggestion. The display fittings should be of a type calculated to convey the qualities of exclusiveness and daintiness which must invariably be associated with good-quality products.

With these facts in mind, it will be realized that every good-class shop calls for individual study. It is mainly a question of co-operation between the shop-fitter and the retailer.

On the question of interior display, this is largely a matter of policy. Some traders with a wealthy clientele like to reduce it to a minimum, preferring thus to stress the professional rather than the retail side of their business ; but it is easily possible successfully to blend the two. Even where ample space is given up to display, it is still possible to retain an atmosphere of dignity, which prevents the sales element from becoming too assertive.

## CHAPTER XII

### DISPLAY SERVICE FOR THE RETAILER MODERNISM IN DISPLAY

SOME expert opinions—Bread and circuses

FEW traders realize the extent of the help and assistance which is available from the manufacturers, not only in the way of display aids, but also in the form of actual display service. Facilities for the free dressing of retailers' windows, or sections of them, are provided by many manufacturers of proprietary goods, several of whom employ a travelling staff of display experts to pay regular visits upon the retailers and re-arrange their windows ; while others engage firms of display specialists who contract to carry out the regular dressing of whatever window displays are handed over to their care.

These firms specialize in the production of window display sets for the manufacturer, and the various materials comprising the sets are packed in strong cases constructed in such a way that the display sets can be used again and again, possibly as many as a dozen times. The cases are lined with felt, and are provided with buckles and hinges, which keep the sets firm in transit, and facilitate their removal from the case.

#### **Periodic Display Service.**

Some of the manufacturers offer a weekly display service for the retailers who handle their particular lines in the same way as the owners of multiple-shops arrange for the periodical transfer of their window display effects. A service of this sort presents many advantages for the individual trader. In the first place, the average small retailer generally has his hands fully occupied with the ordinary everyday activities involved in the shop, and can seldom give up more than an hour or so a week to his window.



The staff display man sent by the manufacturer, or by the firm of display experts, is able to devote a reasonable period to the dressing of each window. He is not working against time, nor with a mind preoccupied with other business worries, and can, therefore, give his full attention to the display, so that the maximum results are obtained from the window.

Then, from the point of view of expense, the manufacturer can generally afford to put down a large allocation to be spent on window display materials, merely as part of his sales-promotion allocation, whereas the retailer, even though he lays aside, say, from £20 to £50 a year to be spent in a similar manner, cannot hope to produce the same results in his window, for that sum has to be spread over a long period, and eked out week by week in the purchase of sundries for independent displays.

The idea of a display service will thus be seen to be an economic proposition from the point of view of both the manufacturer and the trader. The manufacturer is assured that his particular brand of goods has a reasonably prominent and regular showing in one window of each of the shops whose owners accept the free service, while the trader is saved considerable expense in the way of display materials. Moreover, both have the benefit of the service of experts whose sole time is spent in the preparation of original ideas likely to attract the shopping public and add to the selling powers of the window.

### **Charts and Diagrams.**

Other manufacturers make a practice of furnishing their retail customers with a regular supply of display materials free of charge, and leave it to the traders themselves to arrange them in the window. Some firms find it a good plan to supply charts or diagrams indicating the position of each piece by reference letters or numbers, and with the materials prepared in such a manner they can be easily set up by an

ordinary member of the staff, who need not necessarily have an expert knowledge of window dressing.

Some traders, strangely enough, reject offers of help from the manufacturers in the way of either display materials or display service, and show a lukewarm attitude to any display suggestions from supply houses.

Pelmets have now become almost essential features in modern shop windows, for they serve the double purpose of



*By courtesy of*

FIG 67. A PELMET  
used for manufacturer's advertising

*Oliver White, Ltd.*

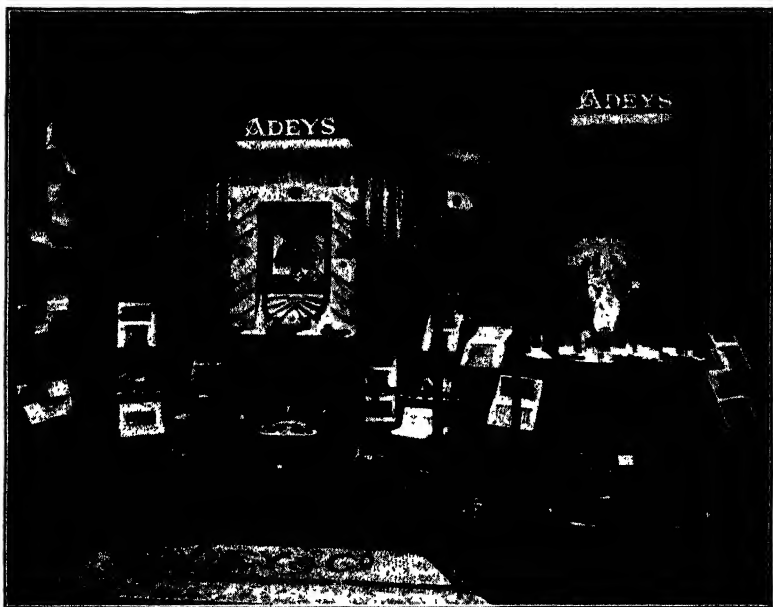
screening the lighting fittings and eliminating the otherwise blank effect that would be left in the top of the windows ; but a more recent development is their use by manufacturers for advertising their products in the retailers' windows. This method of sales-promotion has much to commend it, for it provides the manufacturer at once with a practical advertising medium, and a means of helping his retail customers to make their windows look attractive. An example of a Pelmet used in this manner is shown in Fig. 67.

Co-operation between the manufacturer and trader is one of the biggest factors in the successful use of window display material. It is advisable for the manufacturer to let the retailer know what help and support he is prepared to provide, and, at the same time, make a study of the trader's difficulties in regard to display.

On the other hand, when the dealer knows that the manufacturer is backing up his efforts with advertising campaigns in the Press, it is to his advantage to link up with them as far as possible by showing in his windows the manufacturer's

sales aids, which will be easily recognized by the public, who have become familiar with his advertisements in their newspapers and magazines.

An excellent window display carried out for a firm of tobacco pipe manufacturers is shown in Fig. 68. The central *motif*



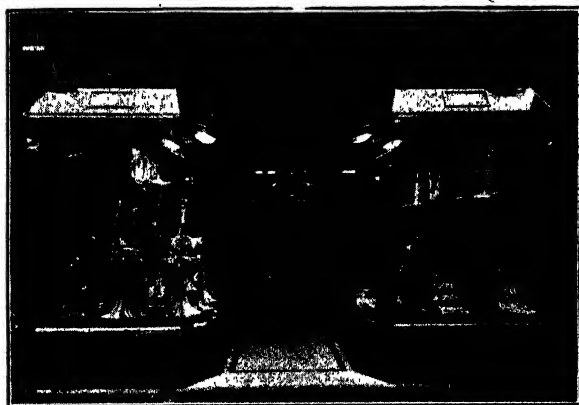
By courtesy of

'Cigar and Tobacco World'

FIG. 68. AN UNUSUAL TOBACCONIST'S DISPLAY

links up with the Press appeals, by bringing the trade-mark into prominence. The principal feature in the main window is made of strawboard covered with velvet and measures  $32\frac{3}{4}$  in. by 28 in., while the unit in the right-hand window, employed for displaying cigarette lighters, is made of plywood, and stands 22 in. high. These display features were made specially for distribution among retailers, and are so constructed that they pack perfectly flat. They are loaned free of charge, to be returned after use.

In most large towns to-day, there are to be found firms and individuals who specialize in window-dressing, and it is now possible for the retailer to employ outside assistance in connection with his window display in just the same way as he can for his Press advertising. Window-dressing is a profession which is attracting a great number of artists into its ranks. In the studios of many of the display service organizations may be seen representative productions of all schools of



*By courtesy of*

*Chas. Spreckley & Co., Ltd*

FIG. 69. A MODERNIST SHOP-FRONT

art. Some of these display studios resemble nothing so much as a theatrical scene painter's establishment, while others, with their modernist effects and fittings, provide a glimpse into the future as well as reflecting current tendencies.

### **Modernist Display.**

Modernism in window-dressing has come to stay ; it is no longer regarded by display experts as a passing phase, and, when the present tendencies to extreme and grotesque and even hideous effects have died a natural death, and display men have learnt the importance of using it in moderation—as a means to an end, and not as an end in itself—there is

no doubt that modernism will take its place as a practical development in commercial art.

Modernist art is the inevitable corollary of a mechanized age—it has been called the romanticism of machinery—the logical outcome in art of industrialism and commercialism. Having aroused such a furore in art circles, some aspects of it were bound to be reflected in window display—the commercial handmaiden of art, and, when one realizes that in spite of its fantastic effect there is something reasonable in modernism, one begins to appreciate its possibilities in window display, and to speculate as to the extent to which it may be further applied to advantage in selling.

### **Expert Opinions.**

In *Display*, the official organ of the British Association of Display Men, considerable attention has been given to the question of applying modernist principles to window display. Leading display men were invited to give their opinions of modernism in display. Some expressed themselves strongly against it, others were in favour. It was noticeable that the majority of those favouring this style of display, however, made a point of stressing the importance of applying it in a modified form, and of studying its effect upon local customers. One leading display expert hits the nail on the head when he says, in referring to modernism, that the display man must employ this system of window-dressing “not to make himself a slave to it, but to use it as a sales-aid.”

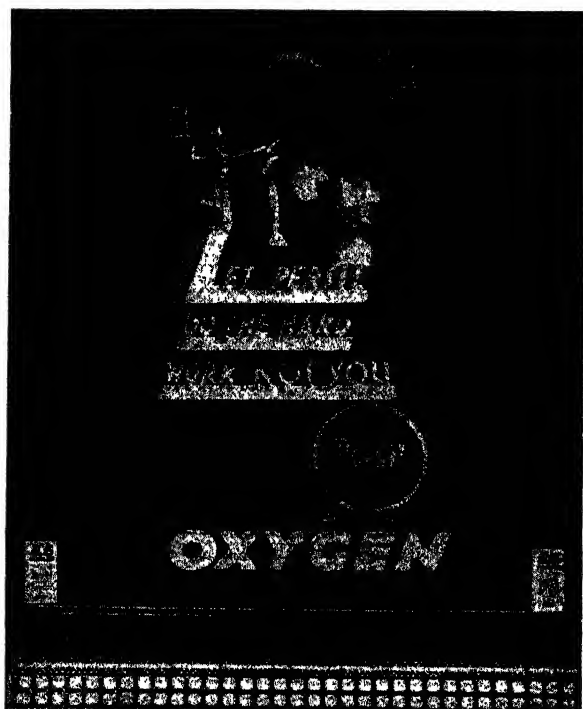
With a view to summing up this question of modernism in window display, one cannot do better than quote the views of four leading display experts.

Mr. J. Arundell Clarke, a whole-hearted enthusiast for modernism, and a leading exponent of the art says—

Modern display is inevitable because it is a constructive development and not a mere craze. It is the result of argumentative logic applied to conventional methods with the aim to produce the highest form of

artistic, psychological and commercial excellence, and has nothing to do with "Jazz" or "Vorticism," or any of the other tedious catch phrases of to-day.

Reason appeals to all normal people, and modern display is the outcome of pure reason. Reports from the Continent clearly show that a



*By courtesy of*

*Arundell Display, Ltd.*

FIG. 70. A MODERNIST APPEAL BY A MANUFACTURER

modern window not only attracts people more than a traditional one, but that it also has a greater selling power and is capable of sustaining interest in the firm which produces it.

And, on another occasion—

Modern art is a method of making a mess into an orderly display. Composition and colour always attract the attention, and will create a desire-to-buy. Modernism is not a mass of glaring colours, but the effort made by logical people to get from the nineteenth to the

twentieth century. The essence of it is *simplicity*; while that of the Victorian age was *frills*.

Mr. H. Ashford Down says—

It seems to me that our present outlook is somewhat involved by complex impressions of Futurism, Cubism, and Impressionism, and we have yet to create a standard of British display, modernist in style, but calculated to appeal to the Anglo-Saxon mind, for is it not a fact that many so-called modernist displays are Continental in conception, and while the basic instincts of mankind are the same the world over, it is, however, an acknowledged fact that the Saxon and Latin races differ temperamentally, and for this reason the British display man must plan and create a type of display suited to his own buying public.

Mr. Edward N. Goldsman says—

There can be no complaint against modernism in art merely because it is trying to interpret the modern world. We must accept it as a necessary outcome of the development of modern life. When you come to think of it, all innovations in art have upset somebody. Constable painted grass green, and they complained that he was misrepresenting nature.

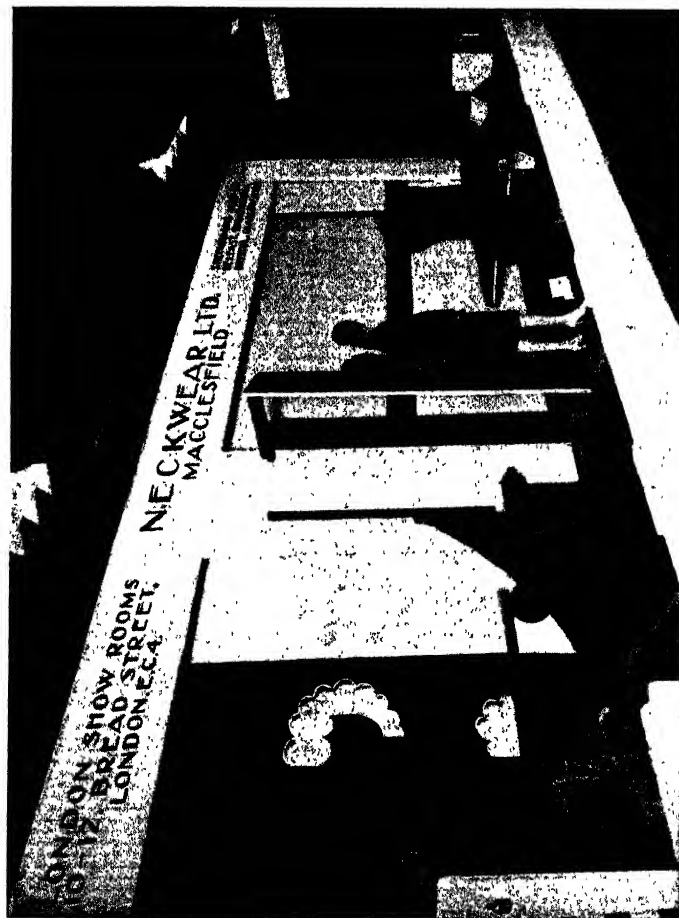
Modern life must be allowed to express itself in the way it chooses to express itself. If we agree that this new art is needed, then we cannot refuse to adapt it to the requirements of display for business purposes.

It has a publicity value, and it possesses directness of appeal. It is extremely adaptable to most kinds of display work. It requires fewer resources and less time than elaborate pictorial exhibits to install. And in the matter of nationally advertised goods, we must not forget that many commodities are now put up in containers and wrappers, and boxed in packages embellished with modernist or futurist designs.

If we object to such a blameless thing as a cube, or a thing so full of point as an angle, we must still put up with them. If we object to symbolism, when in fact we make use of symbols every day, then we must learn, by studying the work of successful symbolists, that this medium can express in a terse and easily understood way, what the Americans call a "mouthful."

Mr. F. C. Lawrence says—

Modernism as we apply the term to a certain school of design which is being largely employed for commercial rather than purely representative art, seems to be based almost entirely on "symbolism," which is opposed to "realism" or "naturalistic effects," is certainly less understood by the public, and as such cannot possibly be appreciated by them until such time as they have acquired the same knowledge and



*By courtesy of*

*ArundeLL Display, Ltd.*

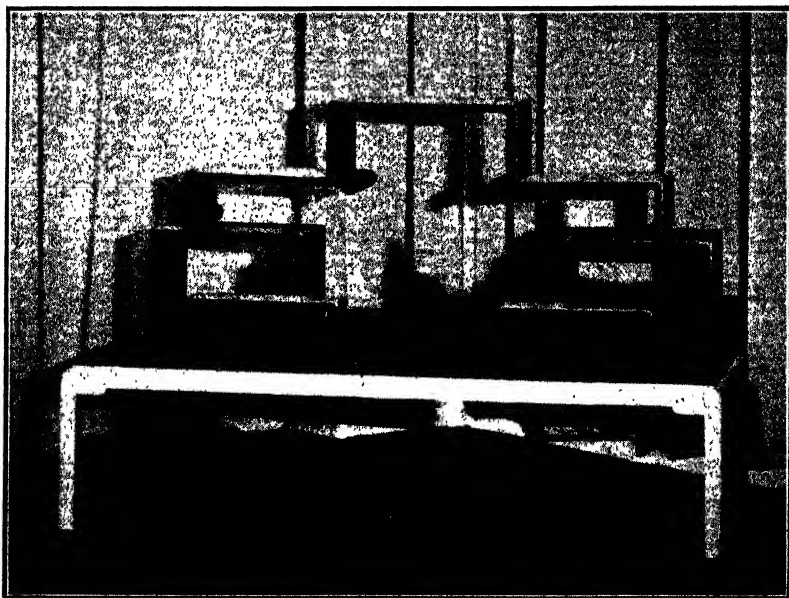
FIG. 71. MODERNIST DISPLAYS AT A TRADE EXHIBITION



experience as the artist whose interpretation of any given subject the design may represent.

Further, when we know that the public spend but a few moments viewing our windows, surely it is not clever to present to them a setting or design which is abstruse in character and which it is most unlikely they will endeavour to understand.

On the other hand, if we present a show which for its artistry, beauty, common sense, correct emotional value, simplicity, and directness of



By courtesy of

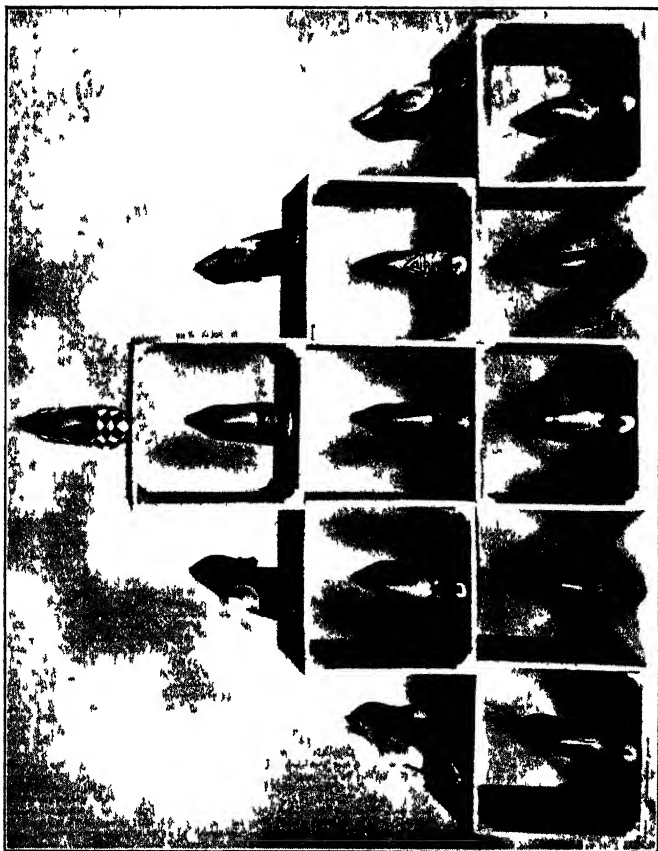
"The Shoe and Leather Record"

FIG. 72. SIMPLICITY EXEMPLIFIED IN THE MODERNIST DISPLAY STAND

purpose, is based on motives and ideas which come within the sphere and daily life of the individual, you will have a window which will attract and appeal, and because of this is most likely to sell your merchandise.

I would not attempt to predict what will be the future of this modern movement in art—and one need not necessarily endorse all that Sir Frank Dicksee, P.R.A., said about it when addressing some students recently.

Personally, I intend to wait and see for the present, being in favour of a naturalistic and universal method of presentation, but reserving the right to adopt this newer artistry whenever the occasion is suitable and the display can be made appropriate.



*By courtesy of*

*Siege & Stockman Ltd*

**FIG 73 A CRUDELY SIMPLE STAND**  
which amplifies the exclusive character of the shoes

I am indebted to *The Drapers' Organizer* for the following guide to modern art terms—

MODERNISM. This is a general term covering all methods of the



By courtesy of

Harris & Sheldon, Ltd.

FIG. 74. A MODERNIST INTERIOR  
for a men's wear store

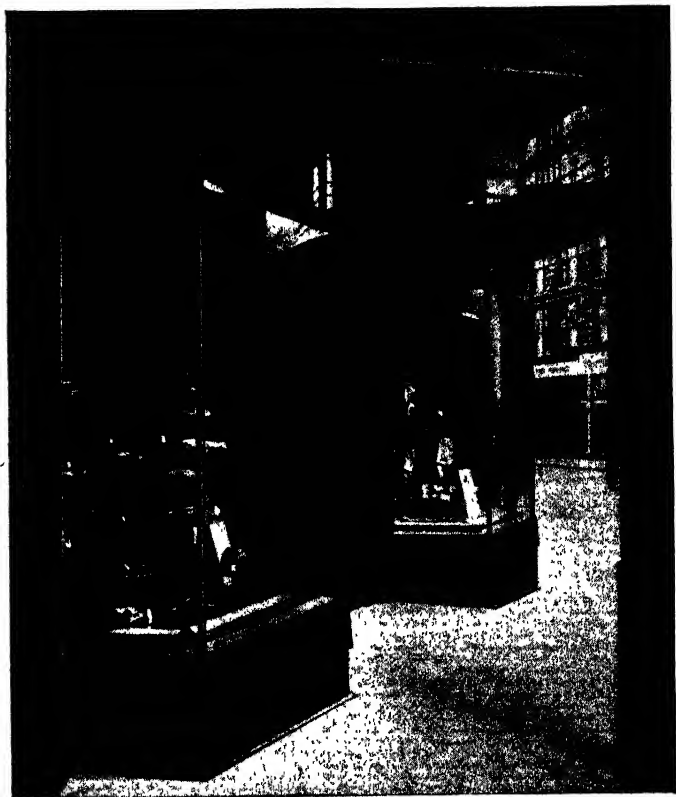
graphic arts which have freed themselves from the conventions of the past.

CUBISM. The method adopted by Picasso and Braque and their followers. It is expressionistic, and uses angles to produce its effects which may roughly be called prismatic.

FUTURISM. The title given by Marinetti to a theory covering all the arts. This school of art was inaugurated at Milan somewhere

about 1910 ; it was distinctly mechanistic in aim, and was a deliberate protest against all the art methods of the past with the object of creating a new art more expressive of a mechanical and scientific age.

IMPRESSIONISM. As the name implies, this school of art attempted



*By courtesy of*

*Harris & Sheldon, Ltd.*

FIG. 75. A MEN'S WEAR SHOP-FRONT

to substitute personal impressions for conventional representations. It was intensely individualistic and opposed alike to the classical and romantic methods. It was at its height in the seventies and eighties of last century. Its pioneer was Manet, and his supporters were painters like Monet, Pissarro, Berthe Morisot, and Renoir. Degas and Whistler are generally classed as impressionists, though they were not actual members of the group.

**POST-IMPRESSIONISM.** This was a breakaway from the former school led by Cezanne, Gauguin, and Van Gogh, and more recently by Matisse. The aim of this group was to shed, as far as possible, the influences of civilization by adopting a primitive attitude towards life. The leaders deserted the great cities and lived among peasants or among primitive peoples in the South Seas. Their aim was to produce a new and more significant form by means of simplicity and frankness of observation.

**EXPRESSIONISM.** Most modernist methods of art are expressionist. The word is a protest against representationalism or so-called realism. Expressionism seeks to present the meaning of a thing observed, or



By courtesy of J. C. King, Ltd.

FIG. 76. PAPER SHAVINGS  
FOR WINDOW-DRESSING



By courtesy of

Dudley & Co., Ltd.

FIG. 77. CRAZY-PAVING WINDOW-  
DRESSING PAPER

the sort of feelings that thing provokes or inspires in the observer. It does not present the thing as it is.

In this chapter, so largely given up to quotations, I feel that no apology is due for yet another authoritative pronouncement on the subject of present-day window display. In *Dudley's Monthly*, a writer employs a classical simile to review the present-day tendencies in retail selling. Writing under the heading of *Panem et Circenses* (bread and circuses), he says—

The public must have the necessities of life, supplemented by entertainment. . . . Given plenty of both, they demand little else, and go their ways in peace. That was the keystone of the solidity of the Roman Empire, and the same methods used by its rulers to beguile the agitated, heedless, and unthinking multitude, are to-day employed by the big stores on the shopping public.

**BREAD AND THE BIG SHOW :** the necessities of life and entertainment. Nowadays it is possible to go on a shopping tour, and acquire both at the same time. . . .

The simplest method is, of course, by the window of exceptional attraction, the window embodying ideas supplied by the brains of the display world, which are ever at the disposal of he who cares to look for them. These workers, artists in their sphere, glean and adapting ideas from all sources, from all corners of the globe, have one chief object ; to attract for *their* clients the interest of the passer-by, and to imbue as many as possible with the desire to possess what they see. They know that for their clients the window is the most important method of retail publicity ; and the evolution of this particular branch of salesmanship has progressed enormously during the last few decades.

\* \* \*

Thus, even as in those old days of Agrippa, the Emperor Claudius, and of the Caesars, the attention of the crowd must be seized, and its members must be kept patriotic in the interests of leaders and led. We must pounce upon them, supply them with divertissement, and feed them (actually or metaphorically, according to our business) ; ultimately at their own expense, but as they will pay up smilingly all is well.

So the trader of to-day must feed his public, its body and soul, with necessities and entertainment—**BREAD AND THE BIG SHOW.**

In contrast to the modernist effect is the realistic display. Figs. 76 and 77 show display sundries which aid in this direction.

## CHAPTER XIII

### AIDS TO QUICK SERVICE—PACKING ACCESSORIES

MEASURING machines—Gummed tape and sealing machines—Packing and wrapping accessories—Paper rollers—Carrier bags—Paper bags and wrapping paper

OF recent years, there have been several appliances placed on the market, the main purpose of which has been to speed up customer service. Among these, there is an automatic measuring machine. This has proved a distinct advantage over the yard-stick ; for, in addition to measuring any material which passes through it, it also calculates the price.

The machine is attached to the back of the counter, and the front face shows the purchaser exactly how much has been measured in yards and fractions of yards, while at the back are three indicators : one of these demonstrates to the assistant the number of yards measured, a hair line indicator shows the fractions, and, below these are tables showing the total value of the material, and a verification of the yardage measured. The machines are available in a mahogany colour to match the counter, and with a black and gold finish. A special model for use by wholesalers is also available without front face or computations. This measures up to 75 yards.

#### **The Functions of the Machine.**

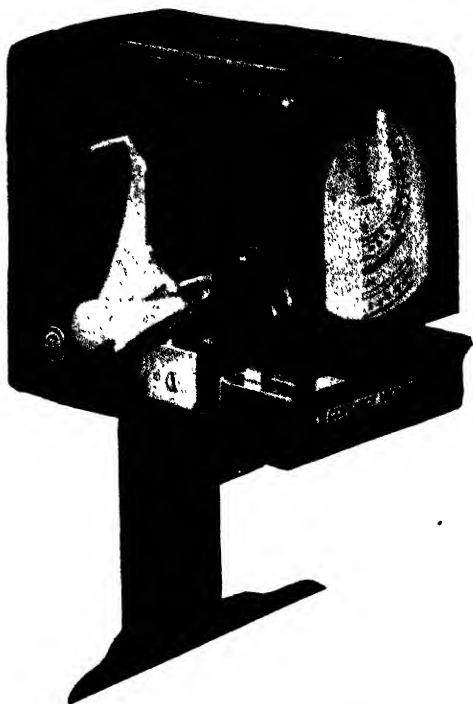
One of the latest models of these machines is shown in Fig. 78. Among the special features of this are : automatic re-set, which saves time ; a weights and measures seal guaranteeing accurate measurement ; definite start control, consisting of a simple device which compels the operator to commence measuring at the exact edge of the material, and thus prevents material being given away on the first yard ; a price chart indicating prices according to departments ; a device which

records the number of yards measured ; a dial which indicates particulars of the sale to the customer ; adjustable roller, enabling the machine to measure accurately such materials as georgette, stockinet, and all stretchy materials ; and a dust-vent which allows dressing in material to drop from the machine, thus preventing dust accumulation.

### Security and Publicity.

A useful adjunct to quick packing and wrapping service is a gummed tape machine. Gummed tape has become popular of recent years as a substitute for string for securing small packages, for it renders the parcels pilfer-proof and neater in appearance. It has the additional value of being specially adaptable for advertising purposes, for traders can have their own names and addresses and other suitable matter printed on the tape.

Sealing machines for use with this gummed tape are obtainable in several sizes, ranging from models holding tape  $1\frac{1}{2}$  in. wide, made to measure off fixed lengths from 1 in. to 24 in. Most of them have auto-sealers attached which moisten and deliver the tape in pre-arranged lengths. A small lever at the side, operated by simple pressure, enables



*By courtesy of*

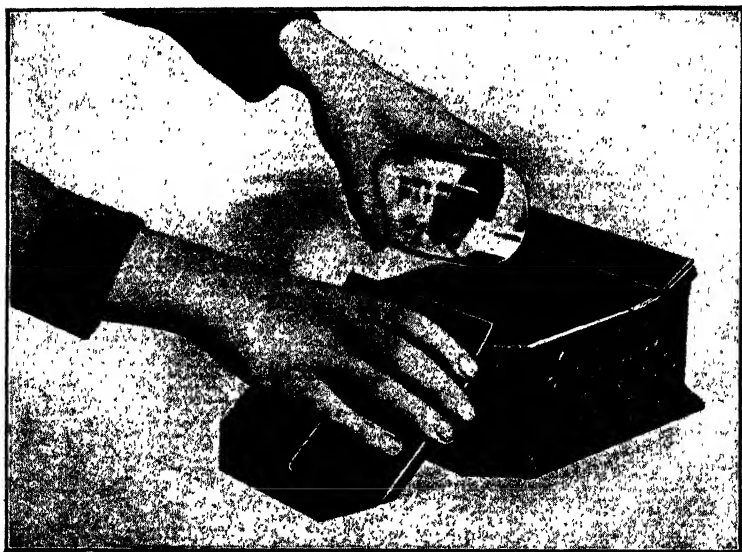
*New Way Equipment Co., Ltd*

FIG. 78. A MEASURING MACHINE



assistants to cut off any length of tape without soiling their fingers.

For labelling parcels, a useful device has recently been placed on the market in the shape of an automatic labeller. This automatically moistens the label by means of a self-acting rubber-set brush. The label is passed under an automatic presser which holds it against the brush with sufficient



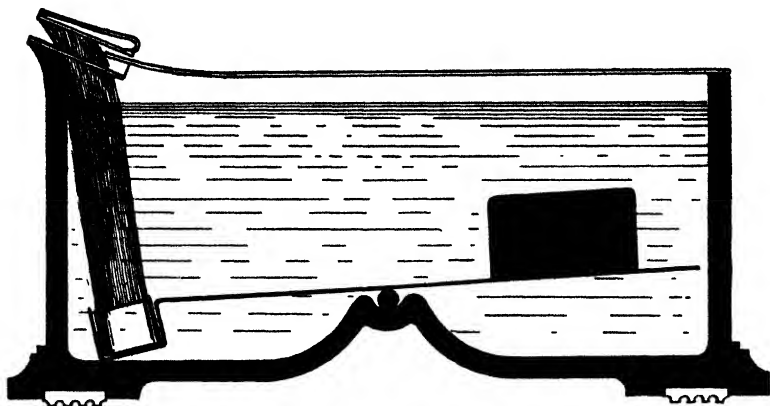
[ By courtesy of

Samuel Jones & Co., Ltd.

FIG. 79. FILLING A PATENT LABELLER

pressure to give the correct sticky quality to the gum, and to ensure that moisture is applied evenly. All the action necessary to moisten the label is to push it through an automatic moistener in one motion. Fig. 79 shows the method of filling the labeller. The top is slipped back, the tank is filled with water, and the cover replaced. Fig. 80 depicts a section of the labeller showing brush and balancing movement, which ensures the right amount of pressure.

All traders make use of wrapping material in one form or another, and many are content to carry on with the same old methods—year in, year out—without making any effort to ascertain what new devices and accessories have been brought into use to aid them in speeding up their selling methods, and in improving their service to customers.



*By courtesy of*

*Samuel Jones & Co., Ltd.*

FIG. 80. SECTION VIEW OF LABELLING DEVICE

### **Pleasing the Customer.**

A decade or so ago, before retailing had become the highly-skilled profession that it now is, the question of packing—like the subjects of advertising and display—was given very scanty consideration. The idea of pleasing and attracting the customer did not appear to call for any serious attention from the retailer. The customer asked for what she wanted, the goods were wrapped up, and she went away, more or less contented, burdened with half-a-dozen or more loose parcels.

Many different types of coloured cartons and attractive packages are now used by the manufacturers of branded goods, with a view to making their products appeal to the retailer's customers, and also to aid the dealer in producing attractive window displays.

People nowadays have many highly competitive lines of goods from which to make their choice, and are often persuaded to buy one brand in preference to another solely because the outward and visible sign—the container or packing—has suggested to them the quality of the goods.



*By courtesy of*

*Imperial Shopfitting Co.*

FIG. 81. WALL FITTING FOR DISPLAY AND SERVICE

The modern trader is helped very much by the keen desire of the manufacturer to study the tastes and conveniences of the public. Beautifully-produced, highly-decorative containers are now used. The manufacturers appreciate the susceptibilities of the buying public and seize every opportunity to increase the impression of the quality and value of the goods they manufacture.

The trader has a similar opportunity of cultivating the goodwill of his customers. As far as branded goods are concerned,



*By courtesy of*

FIG. 82. A MODERN CONFECTIONER'S SHOP-FRONT

*Imperial Shopping Co.*

the coloured packing helps him to display these in the best way possible ; but he must also study the question of packing from his own point of view—both as regards economy and efficiency—and also from the point of view of convenience to customers.

But no such aids are at the disposal of the retailer in connection with non-proprietary and unpackaged lines, and, in any case, he has to look further than the immediate sale of the goods. He must make the parcels as little of a burden to customers as possible.

### **Novel Bags for Light Articles.**

Carrier bags are always appreciated by customers, especially if their purchases begin to assume rather large proportions. Those with open tops with two string handles attached, by which means they are drawn together, are very popular. These are obtainable in all shapes, sizes, and strengths. One of the latest types, however, which is specially constructed for use by milliners, glovers, hosiers, haberdashers, drapers, and other dealers in light articles, has the opening at the side. The top is not open, but has a loop of string attached for carrying purposes.

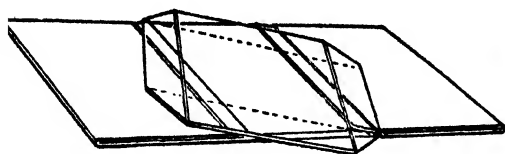
The bag is fastened by means of a patent device at the side, consisting of a double flap. The smaller one is fixed to the inner side of the bag, and projects only half the distance of the outside flap. In order to close the bag, the outside and larger flap is doubled over the inner, smaller one, and the two are again doubled over and tucked in.

A pocket is made by the lower section of the inside flap, which is fastened to the inside of the envelope, and into this the double folded flaps fit tightly. It is quite impossible for the bag to become unfastened accidentally. The bags can, of course, be used over and over again, in just the same way as the ordinary carrier bags:

If carrier bags are made to fold up when not in use, it is a

good idea to let the assistant tactfully demonstrate their convenience before handing them over to the customer. If he points out that by folding the bag in a neat package, and using it when shopping has to be done, the customer is saved the bother of carrying a basket, the trader may find that customers will eventually make a habit of using one of his bags when out shopping, with a result that his name is constantly noticed by travellers on trams and buses, and by pedestrians in the shopping centres.

With his name, address, and trade shown neatly and prominently on the side of the bag, the retailer obtains a

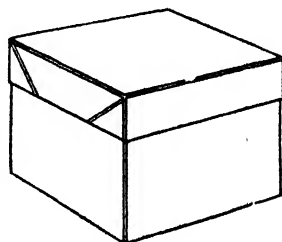


*By courtesy of*

*Clements, Newling & Co., Ltd.*

FIGS. 83 AND 84. A FOLDING BOX

Flat and assembled ready for use



certain amount of free publicity, and he has the satisfaction of knowing that the more his bags are used by customers the more widely known his name is becoming.

Standard types of carrier bags may be obtained in mauve, grey, blue, green, or brown paper, printed one side only in 1,000 lots, for all purposes. For heavier lines, brown kraft bags with card strengtheners at the opening through which the string handles are threaded are probably more suitable.

### **Collapsible Boxes.**

There are a multiplicity of different kinds of cardboard boxes now obtainable for light packing purposes. One type is made of golden-lined strawboard. This can be bent and folded, and it is possible to build it up without the use of metal clips or attachments of any sort. For millinery, the stock



*By courtesy of*

*Holham & Green, Ltd.*

FIG. 85. A MODERN SHOE SHOP INTERIOR  
with convenient service facilities

sizes range from 12 in. by 12 in. by 9 in. to 17 in. by 17 in. by 10 in., and for suits, costumes, overcoats, and general outfitting, from 18 in. by 10 in. by 2 in. to 21 in. by 14 in. by 4½ in. These boxes are sufficiently strong for permanent use in the storeroom as containers for reserve stock ; and are light enough to be carried easily by customers. Fig. 83 shows a box folded, and Fig. 84 the same box assembled ready for use.

For such articles as confectionery and fancy goods, dainty coloured containers are to be recommended. Fig. 86 shows a crêpe paper bag, with a box bottom, suitable for confectionery. Bags of this description are obtainable in assorted colours, lined in white paper, complete with draw-strings, in lots of 100 or 1,000.

Sweet-cartons made of stout cards in assorted colours can be obtained in ¼ lb., ½ lb., and 1 lb. sizes in 1,000 lots. Special wording on the cartons costs 5s. for every thousand, but some firms print the trader's name, trade, and address on the carton free of charge where orders for 3,000 or more are given. For pastry-cooks, bakers, caterers, restaurateurs, and so on, folding card boxes similar to that shown in Fig. 88, can be obtained in 250, 500, or 1,000 lots in the following sizes : 6 in. by 6 in. by 2 in., 7 in. by 7 in. by 3 in., and 8 in. by 8 in. by 3½ in.

Tissue paper can be purchased in sheets 30 in. by 20 in. in size, in cream, white, pink, green, light and dark blue, cerise, lilac, canary, red, or heliotrope colouring, in reams or quires.

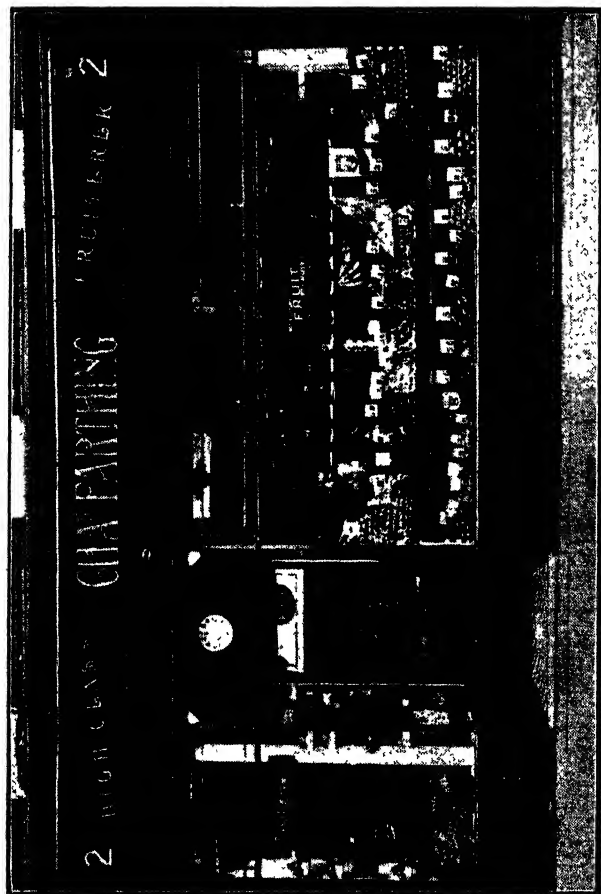
For general packing purposes, what is known as shop paper



*By courtesy of Dudley & Co., Ltd.*

FIG. 86. A CRÊPE PAPER BAG  
FOR CONFECTIONERY





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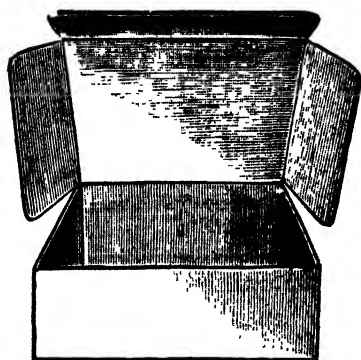
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FIG. 87. A MODERN FRUITERER'S SHOP-FRONT

is sold by firms specializing in retail stationery requirements in one, three, or ten-ream lots, in several varieties and colours, and the strong brown packing kraft, casing, and packing papers for heavy goods are also obtainable in many different forms and qualities.

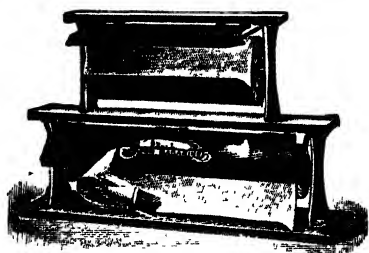
### Rollers for Wrapping Paper.

It saves time and labour as well as space if wrapping paper is kept in rolls on special holders. These holders can be



*By courtesy of Dudley & Co., Ltd.*

FIG. 88. A FOLDING BOX FOR  
CAKES AND PASTRIES



*By courtesy of J. C. King, Ltd.]*

FIG. 89. WRAPPING PAPER-  
HOLDERS

obtained to fix to wall or counter end. One standard type is available in seven different sizes, and has a polished mahogany top and wall-board, bevelled straight-edged steel knife, and aluminium-finished metal fittings. Similar models of a pedestal type can be obtained for fixing to the top of the counter. If desired, either model can be supplied with a special finish to match the general colour scheme of the shop.

In doing up parcels, many assistants are very careless in the use of papers. It is well that they should be impressed with the importance of economy in this direction. Frequently, goods are wrapped in more than double the amount of paper that is really necessary. This, apart from increasing the

weight and bulk of the parcel, is an unnecessary waste of paper.

The trader who coaches his assistants in the efficient wrapping of goods will find that in course of time the saving in string, paper, and other wrapping material will be appreciable.

For shops and departments where no serving counters are used, such as shoe shops, mantle and costume departments, and so on, it is a good practice to introduce a special packing counter, in order to save customers waiting while the purchased articles are sent to the packing department for wrapping. All sizes of boxes, carrier bags, paper, string, labels, and so on, can be arranged systematically on a wall-fixtue behind, and on shelves inside the counter. In some stores, it is the practice to let the staffs at the packing counter collect the various goods for dispatch from the various sections, and to indicate those awaiting attention by attaching a coloured label to the hanger from which they are suspended, or by placing them in a special position.

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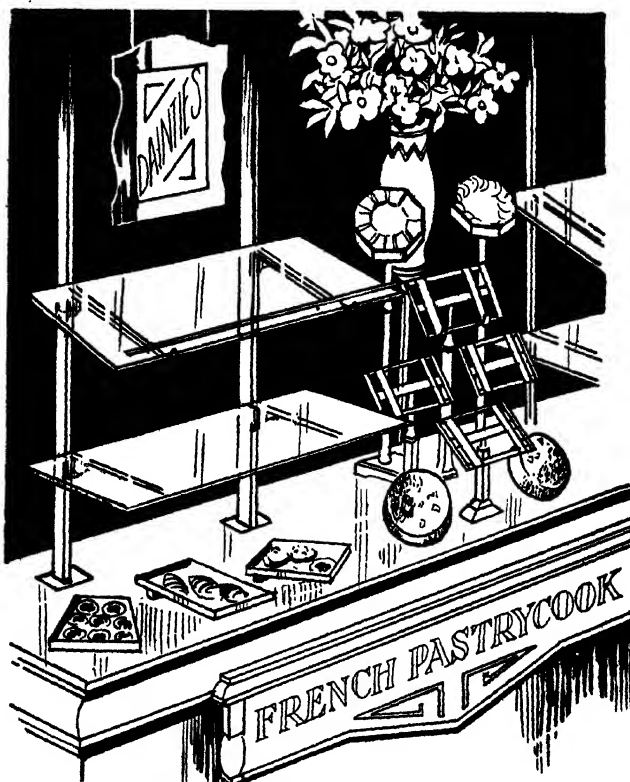
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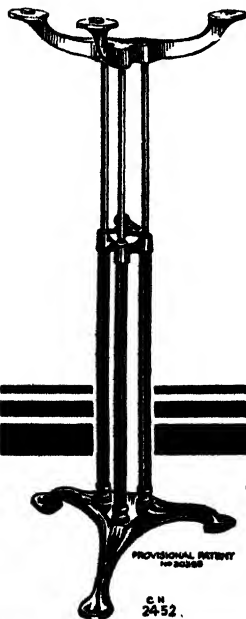
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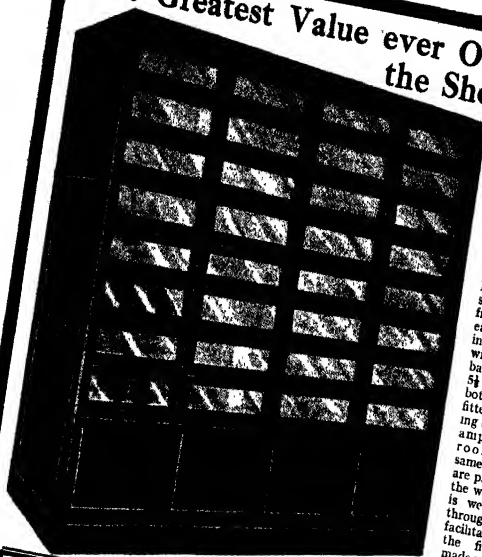
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